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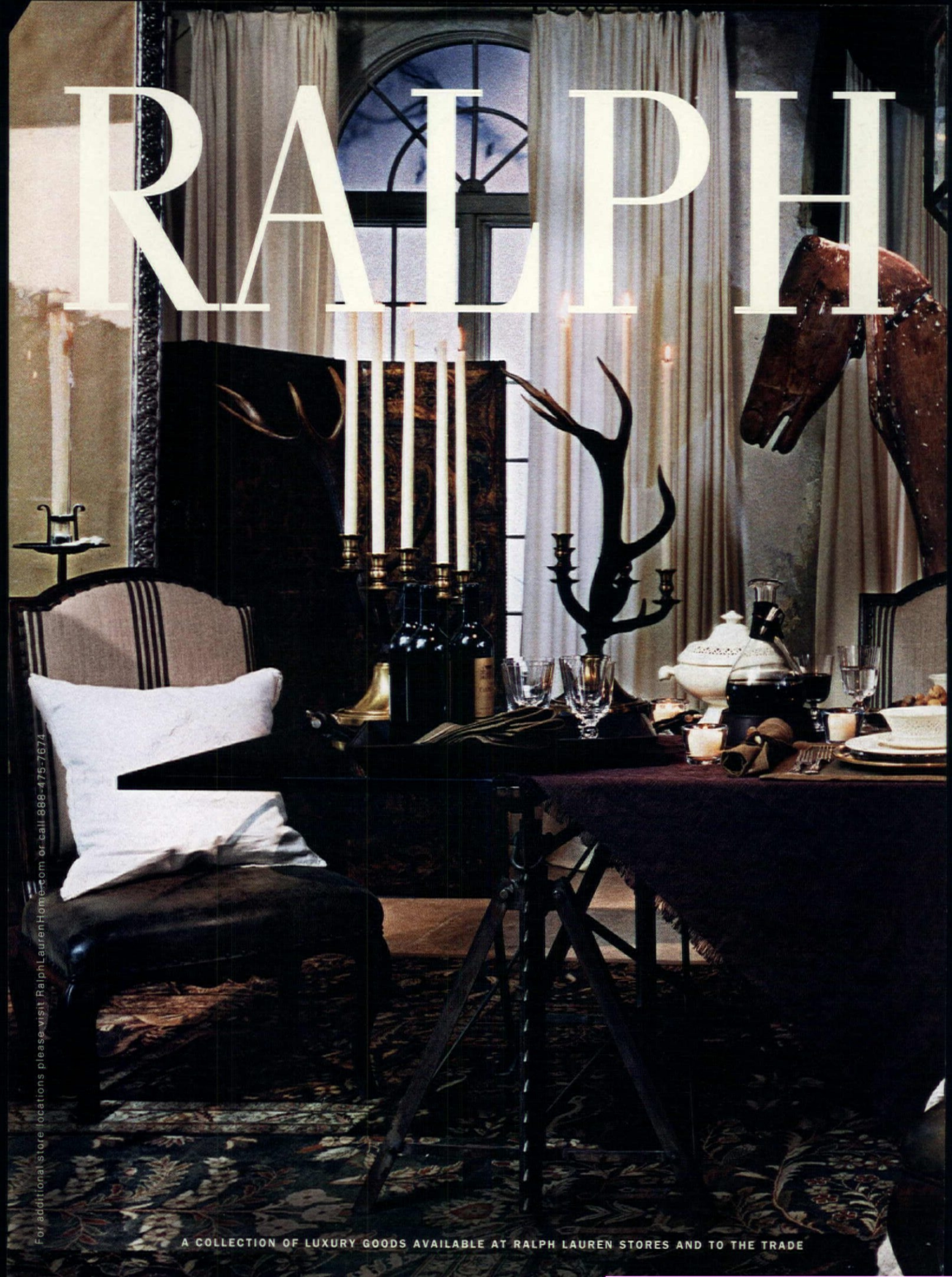
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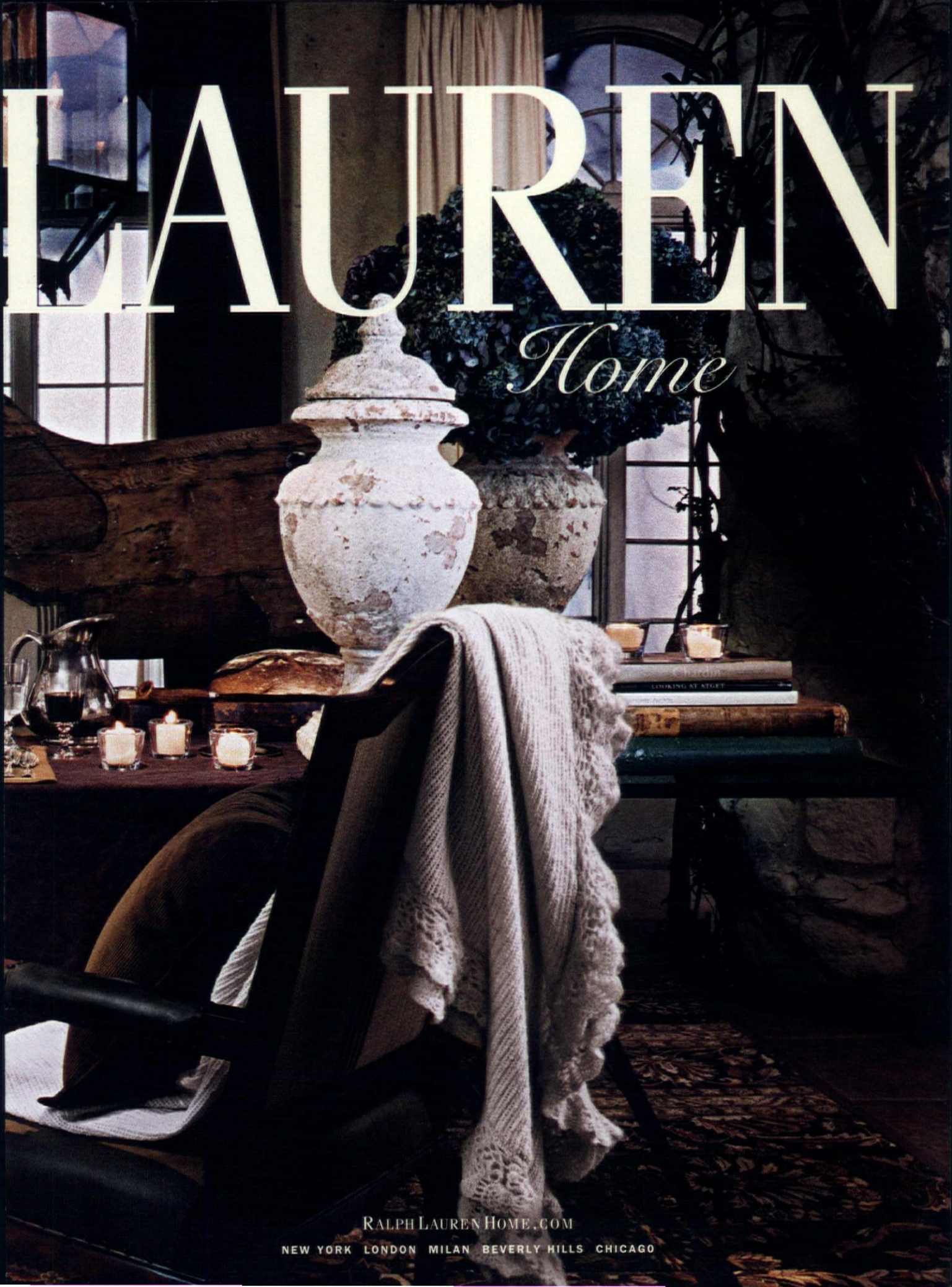


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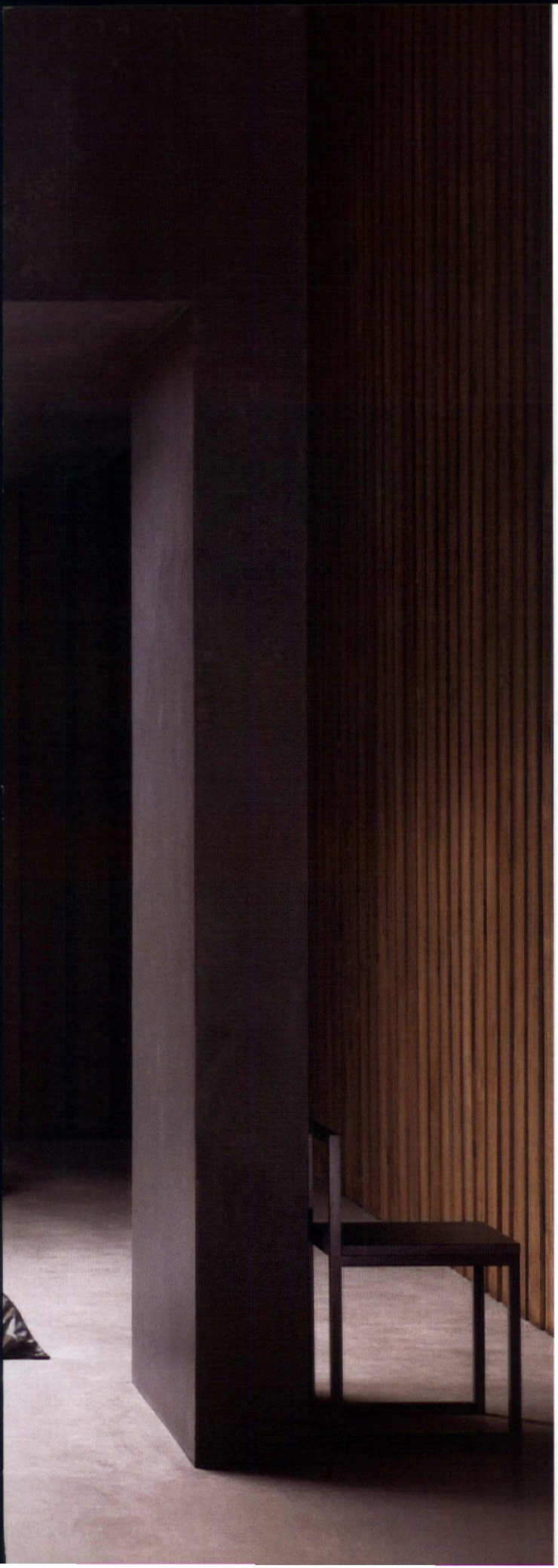

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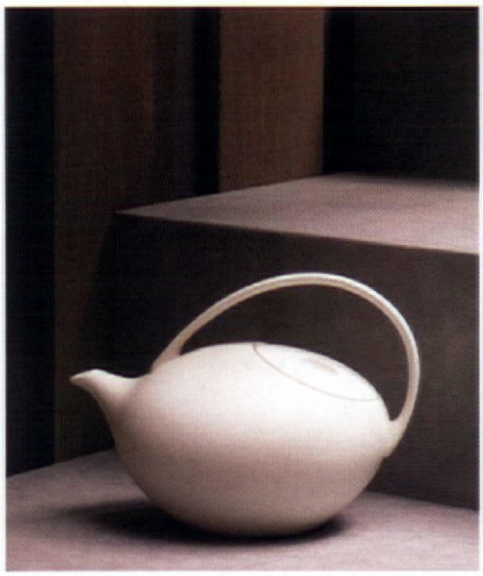


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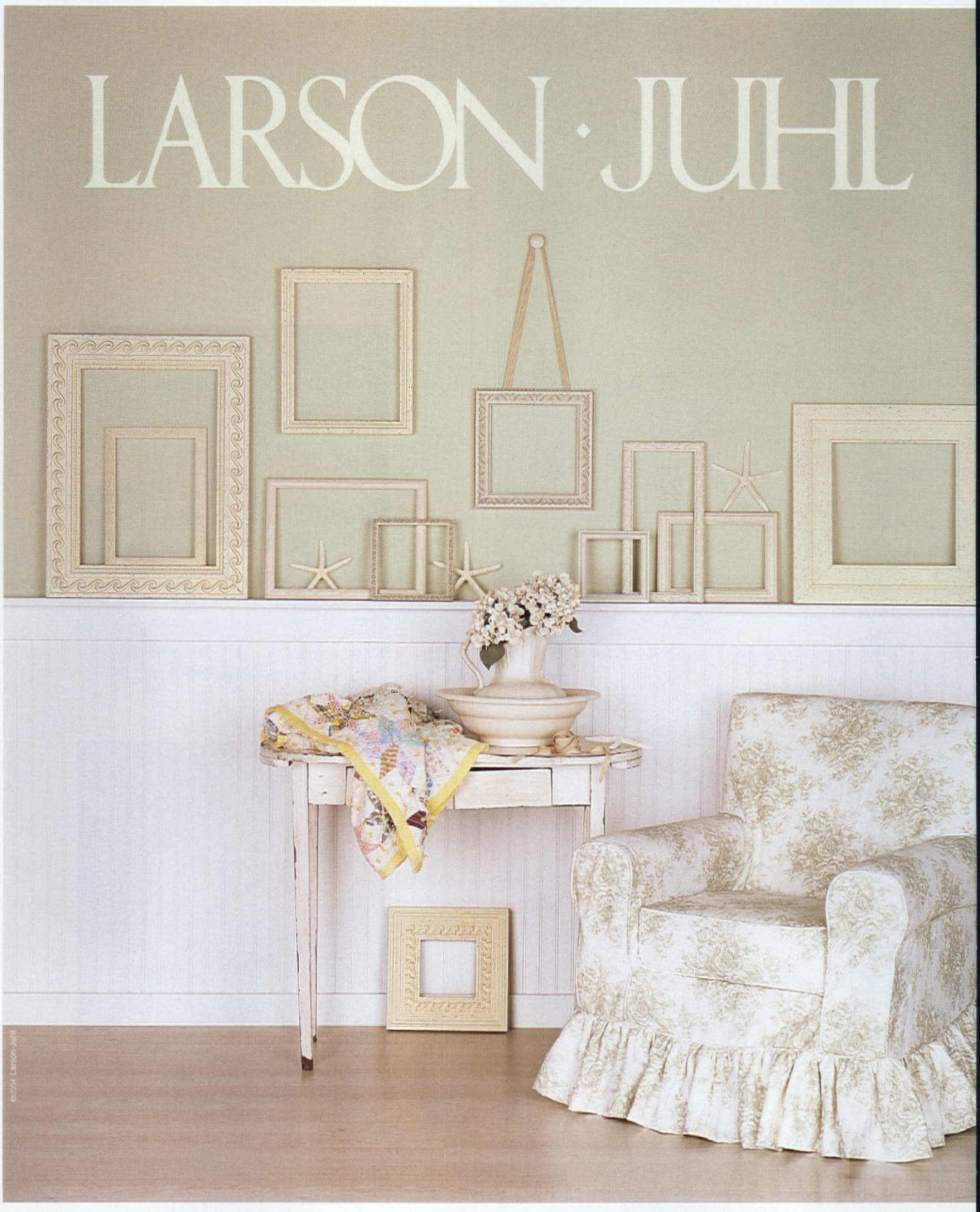

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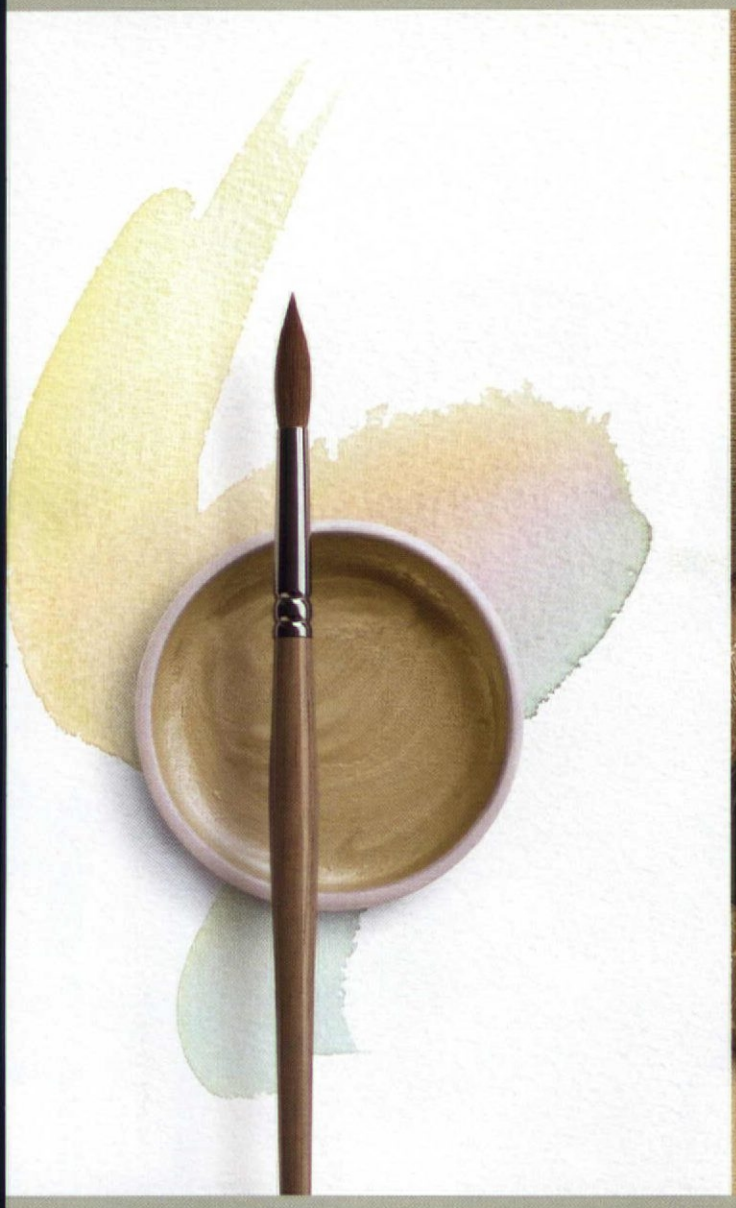


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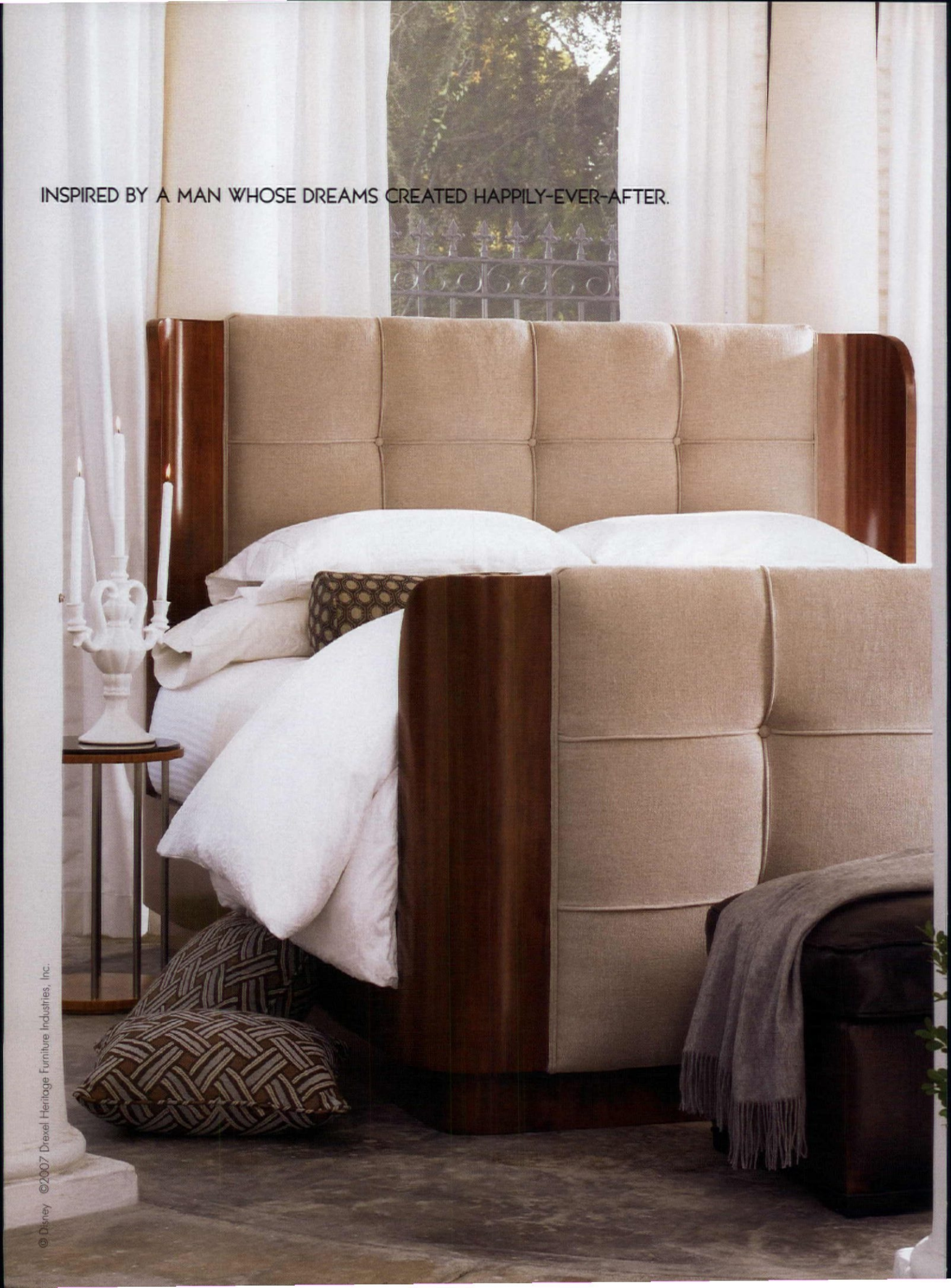
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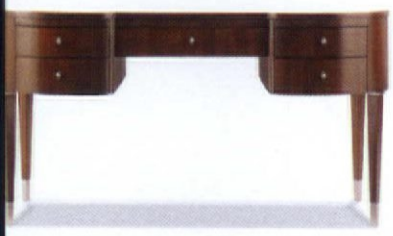
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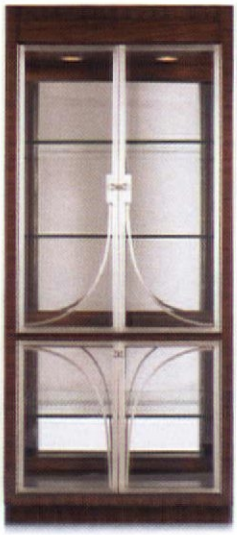
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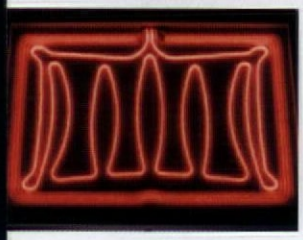


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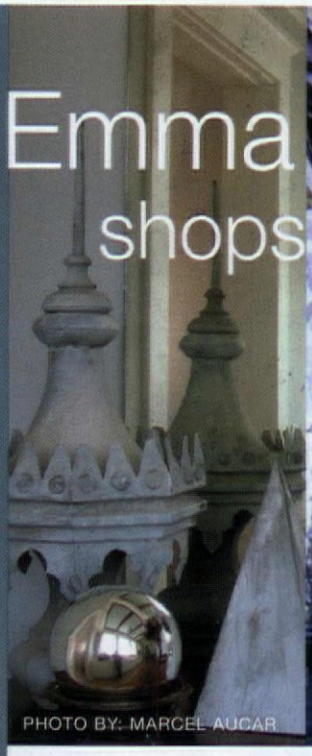
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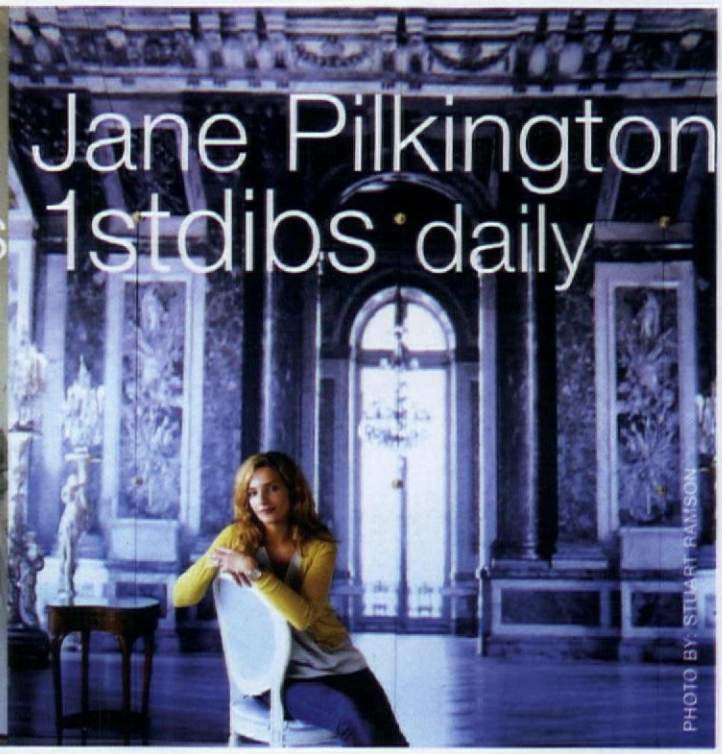

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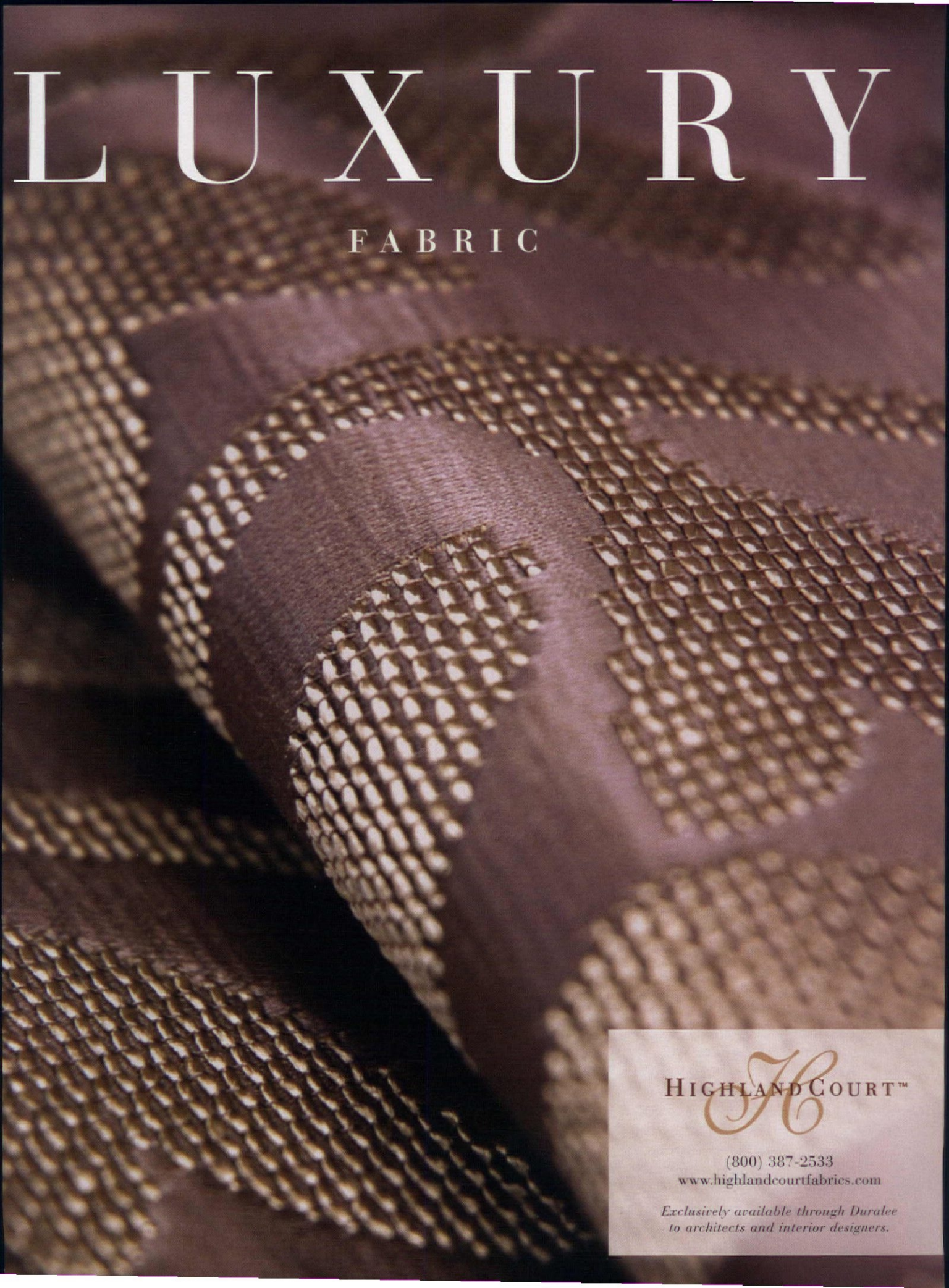




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Do you think our children notice all the things we do for them?

I don't mean the big things: the vacations, the schools, the meals at the table. I mean the thousands of tiny things we weave into their nests day in and day out. I was wondering about this as I was opening up our beach house for the summer, getting it ready for the precious few weeks when we can be there together. I had unpacked countless boxes of clothing, done loads of laundry, folded it and arranged it in neat piles in each son's closet. Then, after tucking a fragrant paper sheet into each drawer, I caught myself thinking, why am I doing this? They won't even notice it or care in the slightest.

There is, of course, the argument that I care. I love keeping house; it is only in cleaning that I really understand how my house is working, or if it is ailing. The faint water marks in the corners of windows tell me a leak is forming; that scrape beginning to deepen in the paint of the sliding door means the runner needs adjusting. It matters to me that the closets aren't crammed with junk, that things don't fall on your head when you open a cabinet. I have a horror of becoming a pack rat. I find vacuuming therapeutic; it forces me to focus on the task at hand, and I like to see trouble disappearing so easily. It is consoling to have a simple job and to be able to complete it successfully—to lay aside the complications and anxieties of the bigger jobs in our lives.

It matters that there is order, if only because it gives me a sense of security and control. I can hold the chaos of the world (or in my head) at bay when I look around me and the floors are clean, the shelves neatly arranged. I don't think this is false security. It is simply easy security. I cannot think, much less write, if my desk is a mess; perhaps this dates from the grade school lesson indelibly etched in my memory: pencils at the top of the desk, held in place by the ruler; books in a neat pile on the right; paper and notebooks stacked squarely in the middle. Now we can begin; open to Chapter One. If only life obeyed such clear rules.

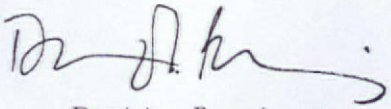
Keeping house for the boys makes me feel good. It is a way to show my love and my devotion to their well-being. It is a way to surround them at home; everything they touch, I have touched. Cleaning the rooms they don't even live in very often anymore provides me with an excuse to look through the beloved old books and give the abandoned stuffed animals a little propping up.

It is the smallest gestures that contain the greatest love: Coming home at the end of a long week, going straight out to the garden to pull together a sweet bouquet of anything at all, and leaving it on the beloved's nightstand. Taking down the oversized teapot and boiling the mint and verbena leaves with ginger, lemon, and honey for something soothing on a chilly autumn afternoon. Sending a book in the mail that you know someone will appreciate. Drawing a bath, stacking the towels on a chair, lighting a candle, and leaving someone alone because what they need is solitude buoyed by trust. Tucking stalks of fresh lavender into the wool blankets and sweaters you are putting away for the summer. Making the bed in the morning, and turning it down at the end of the day. Pulling the curtains just so, clicking on the night-light. Some of these things we do spontaneously, others repeatedly. They become ritualized (which, with the implied deliberation, is a bit different from habitual), and we count on these gestures as ways of expressing affection when other means fail us. Surprise is great, but it is reliability that gets us through the long haul.

Is any of this going to change the world? Don't get me started. The details of everyday life are powerful. Just imagine what our days would be like if we tried to approach one another with kindness and consideration, each and every step of the way.



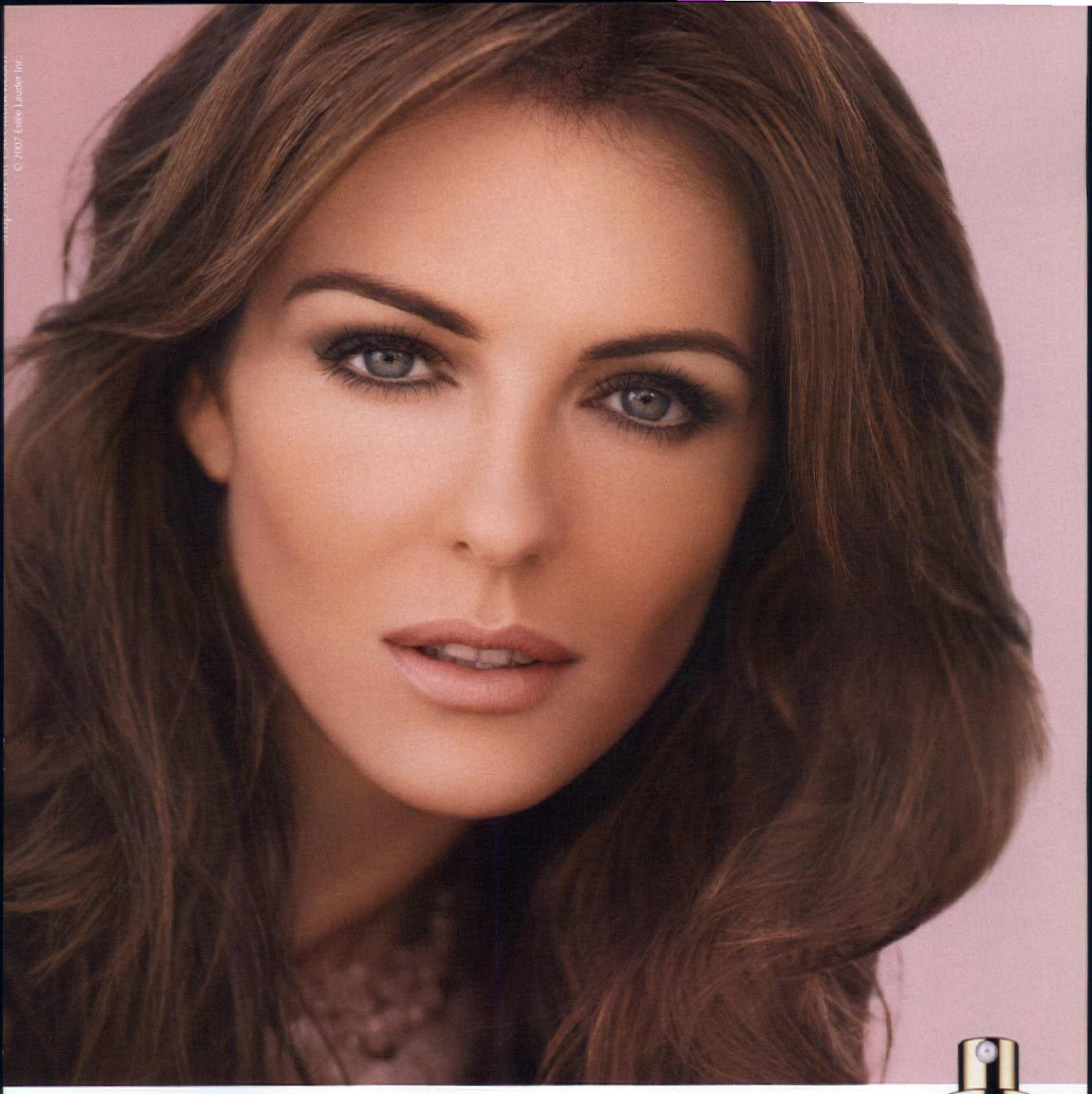
But back to the children: do they notice any of it? Perhaps not explicitly; they may accept our tiny and tender gifts as their due—they may, if they are among the lucky, never have known life without such touches. And such habits of living may seep into their consciousness so that one day they, in turn, will do sweet, small things for their own loved ones. I will tell you that my younger son came home from college, cruised through the rooms, inspecting them top to bottom, nodding approval. He opened a closet door, inhaled deeply, and said, "Smells like Mom."



Dominique Browning, EDITOR

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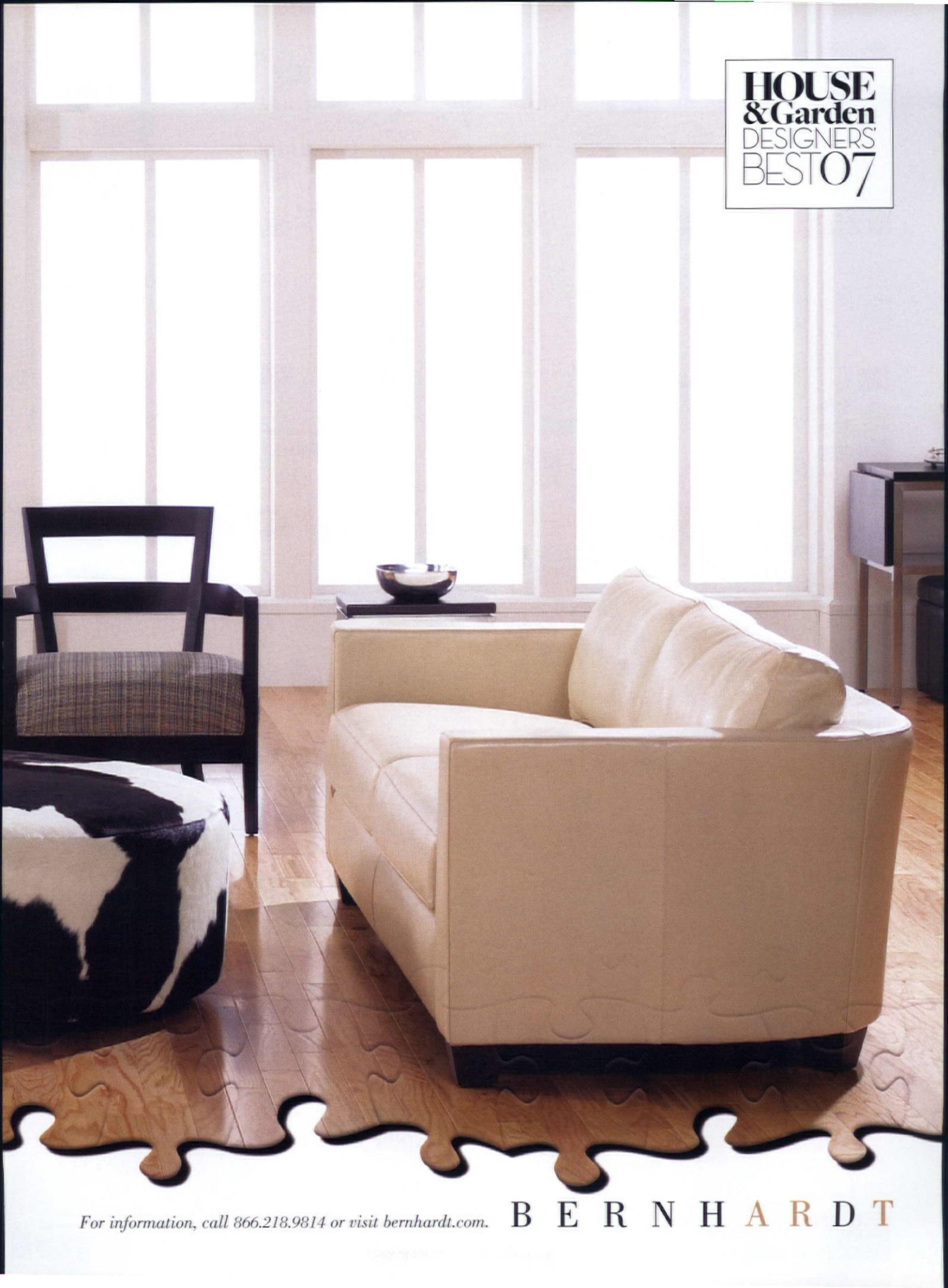
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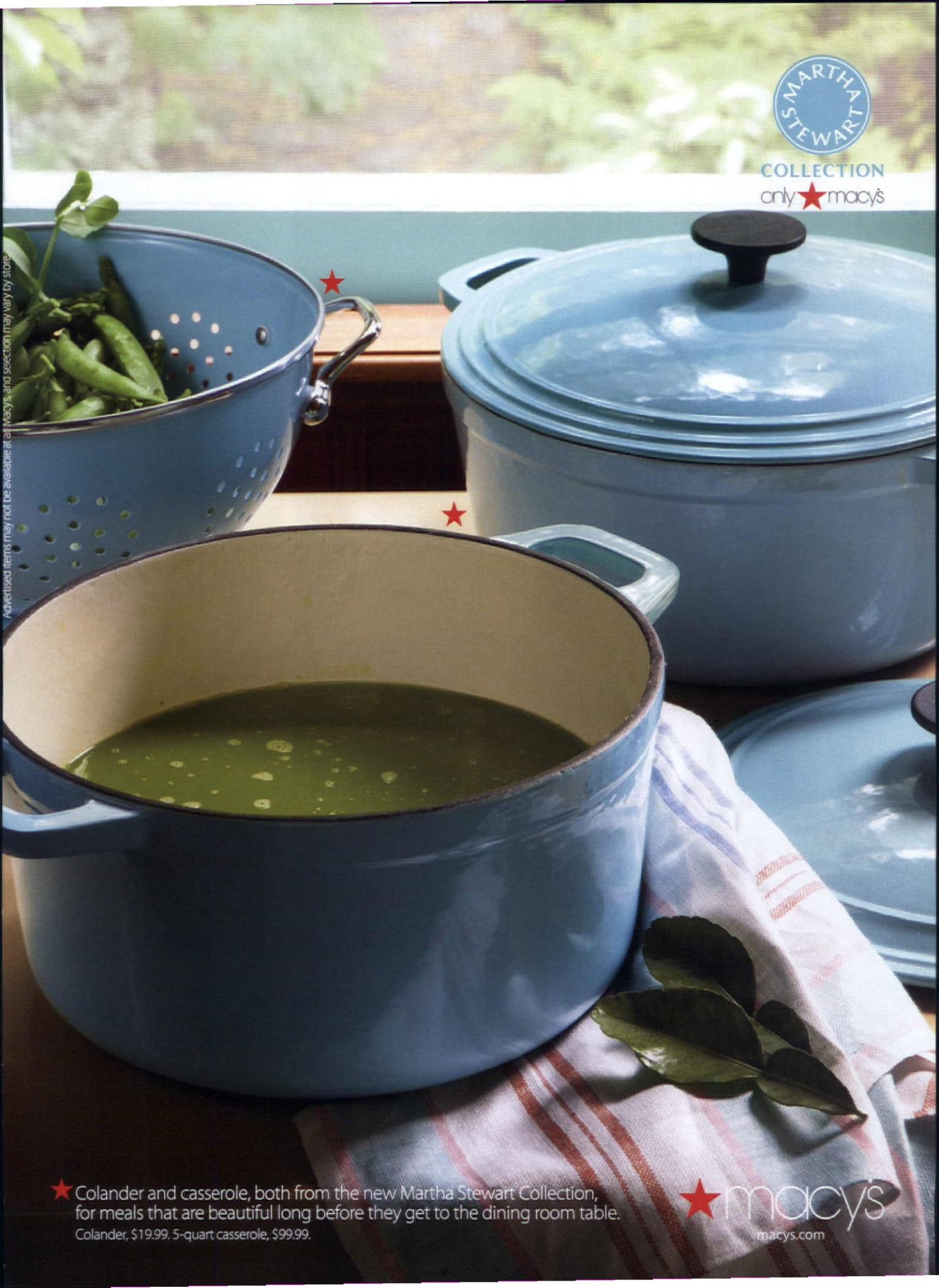
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A sitting room window in a Parisian pied-à-terre has a beautiful view of the Place des Vosges.

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The banister in this New York City apartment is made of steel and French-polished, espresso-stained oak. Custom runner by Stark Carpet.

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In his Manhattan living room, a boy stands on a Hervé Van der Straeten tabouret from Ralph Pucci ("Dynamic Duality," page 126). Custom sofa by Haynes-Roberts. Painting by Damien Hirst. PHOTOGRAPHED BY PASCAL CHEVALLIER.

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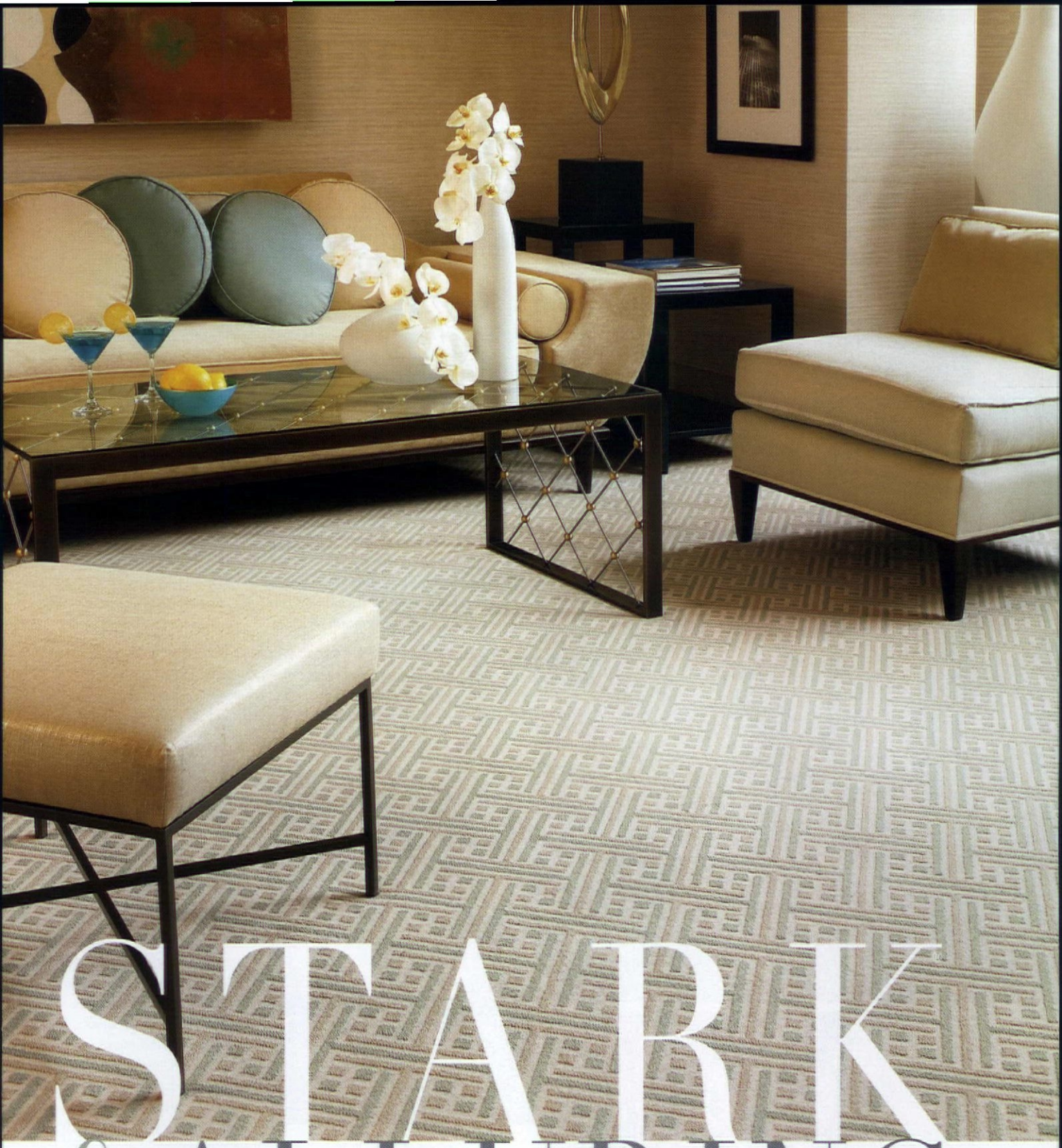
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HOUSE & Garden DESIGN HAPPENING



We have exciting news. The first Design Happening, a weeklong celebration of the best of New York design, architecture, cuisine, and entertainment, takes place this October 15th through the 21st. Mayor Bloomberg has officially proclaimed this Design Week. Working in collaboration with our talented friends and contacts, Design Happening will bring the pages of *House & Garden* to life in artist studios, galleries, shops, museums, and theaters. Design Happening presents a unique opportunity for participants to get a behind-the-scenes glimpse of **the design capital of the world**. Come join the party!>>

{OCTOBER 15–21, 2007 NEW YORK CITY}



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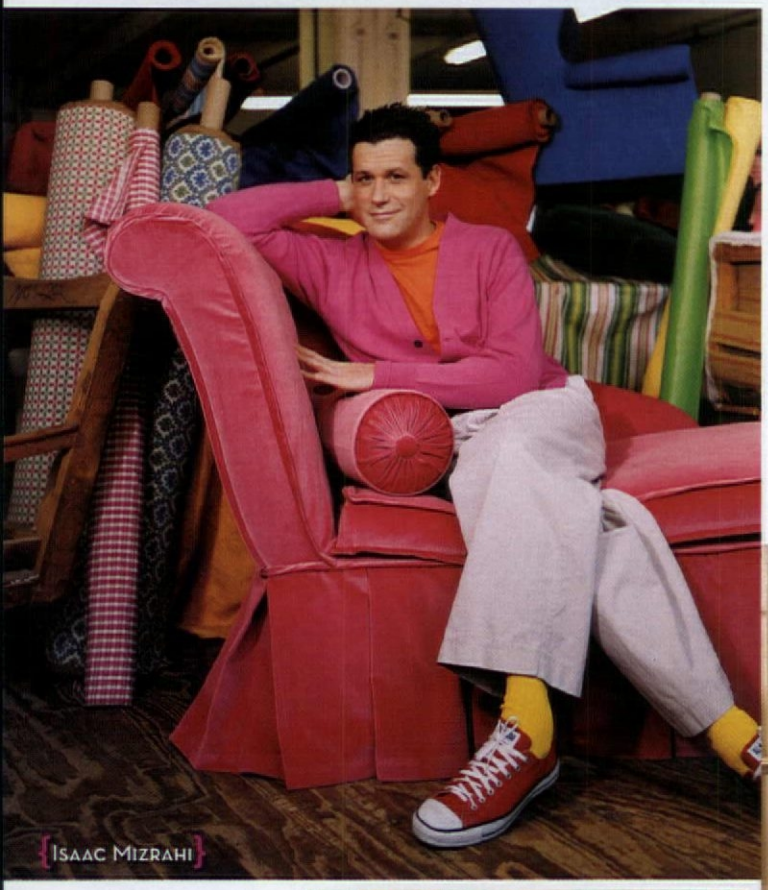
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{The Battery Park Conservancy}


{Isaac Mizrahi}


{Candace Bushnell}

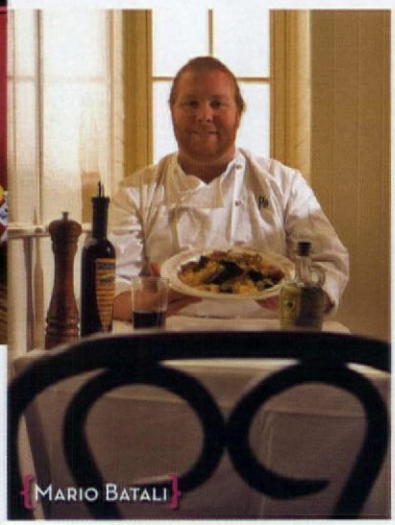
▪Architecture by boat *House & Garden* architecture critic **Martin Filler** and his wife, architectural historian **Rosemarie Haag Bletter**, tour the monuments of lower Manhattan: buildings by **Frank Gehry**, **Richard Meier**, and **Cesar Pelli**; the debacle of Ground Zero; Federalist Wall Street; and the engineering marvel that is the Brooklyn Bridge.

▪Hedonist in the cellar: Jay McInerney at Studio del Gusto *House & Garden*'s wine columnist hosts a tasting at one of the city's most exclusive wine cellars, the **Studio del Gusto**, at Italian Wine Merchants.

▪Virtual decorating and cocktails with Candace Bushnell at SoHo House The author of *Sex and the City* and *Lipstick Jungle* explains why choosing the right neighborhood and the right accessories is critical to the creation of her characters.

▪New York's birthplace: Battery Park *House & Garden*'s garden editor, Charlotte Frieze, takes you on a tour of the Gardens of Remembrance created by Piet Oudolf for the Battery Park Conservancy.

▪Mario Batali cooks dinner at Isaac Mizrahi's atelier The gifted **Isaac Mizrahi**—fashion designer, talk show host, and cabaret charmer—sets a place for you in his design studio, while culinary genius **Mario Batali** prepares a fabulous Italian meal.


{Mario Batali}

▪Broadway backstage with David Rockwell **David Rockwell** discusses drama and narrative in his design of hotels, theaters, restaurants, and movie and stage sets. Dine at the discreet yet glamorous Rockwell-designed restaurant Nobu before taking your seats with him to see his sets at the hit musical *Hairspray*.

▪Design day at the NYDC The **New York Design Center** is home to the world's most exclusive decorator showrooms. Design Happening opens this to-the-trade-only building for a day and introduces guests to some of the city's brightest design talents.

▪Rethinking domesticity at the Architectural League Architects and designers discuss how changes in the ways we live might be better reflected in the designs of the spaces in which we live.

☞ **designhappening.com** Go online for a full program guide, dates, times, and ticket sales information.

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HOUSE & Garden DESIGN HAPPENING NEW YORK CITY


{Ross Bleckner}

Shopping with the experts

- **THE UPPER EAST SIDE WITH LARRY LASLO**
Noted designer and history maven Laslo will take you around his neighborhood. The tour will be followed by a drink at his studio.
- **TOURING TRIBECA WITH NOEMI BONAZZI**
House & Garden stylist extraordinaire Bonazzi will introduce you to some of her favorite retail haunts and explain how she makes her prop selections.
- **GRACE BONNEY BLOGS THE HAPPENING**
Experience Design Happening even if you're at home, through the blog entries of Bonney, a.k.a. Design*Sponge.

At home with . . .

- **MILES REDD** is among the most talented of the new generation of interior designers. He'll take you on an exclusive tour of his NoHo town house.
- **STEVEN GAMBREL** is one of the decorating world's great young Turks. He'll show you around his recently redone West Village town house.
- **MICHELE OKA DONER** is an acclaimed decorative artist who has created her own world in her SoHo home. She will describe her artistic process, as well as the pleasures of living with one's own creations.

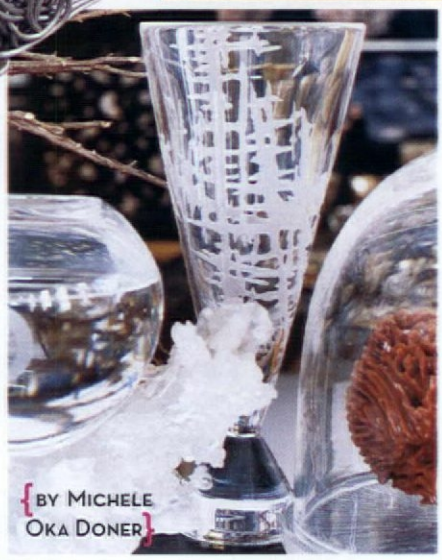

{by Forrest Myers}

- **DONALD ALBRECHT AT THE PAUL RUDOLPH TOWN HOUSE**
Architecture scholar and curator Albrecht will explain how this astonishing 1989 town house distills all of Rudolph's big ideas about architecture. Ernst Wagner, Rudolph's longtime companion, will talk about him.
- **DONALD JUDD AND THE LEGACY OF THE SOHO LOFT**
The Judd Foundation opens its doors for a private tour of this 1870 cast-iron building renovated by the sculptor in the late 1960s.


{Donald Judd's SoHo loft}

In the studio with . . .

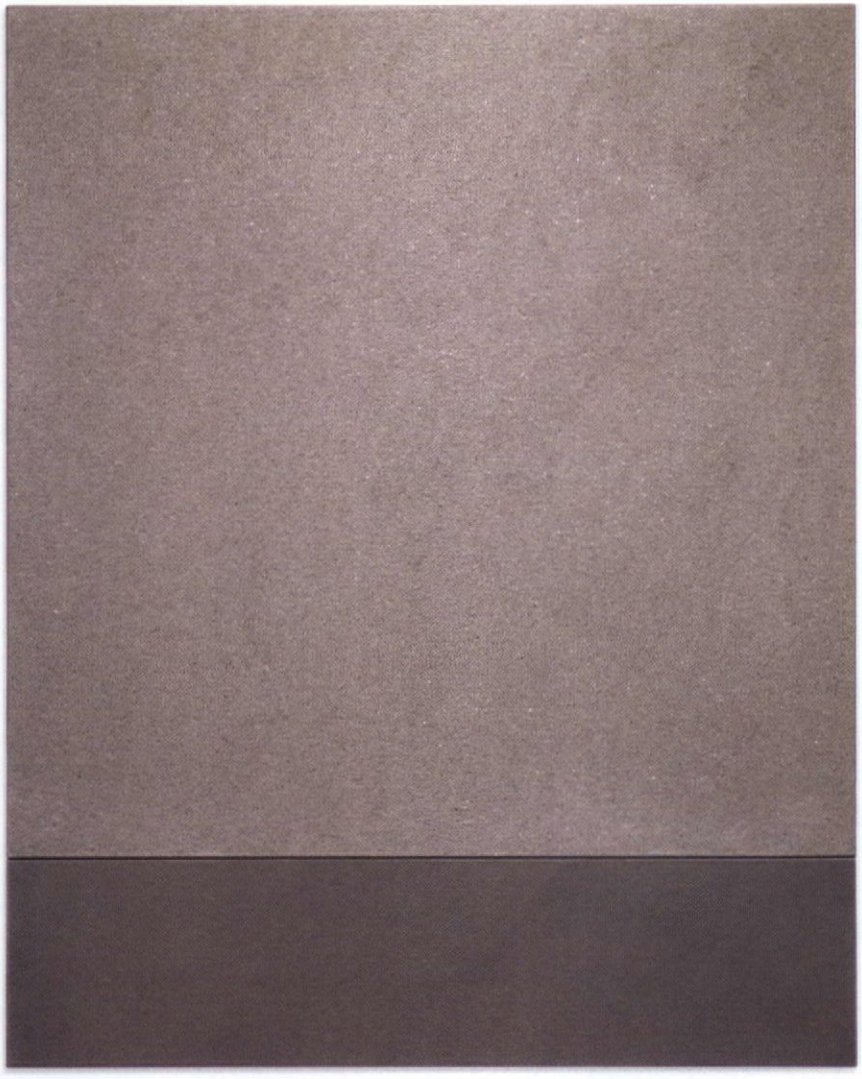
- **CALVIN TSAO** of Tsao & McKown Architects will show you around his inspiring atelier and explain his firm's singular design approach.
- **ROSS BLECKNER** On the eve of his first show in two years, art star Bleckner will open the door of his Chelsea studio for a glimpse of his recent paintings. You'll leave with a signed copy of the newly published *Paintings of Ross Bleckner.*
- **FORREST MYERS** The distinguished sculptor, considered one of the fathers of the art furniture movement, will open the doors of his Williamsburg studio.
- **TWO PALMS** This art publisher collaborates on the making of prints and sculpture with a select group of distinguished artists, among them Chuck Close, Cecily Brown, and Richard Prince. David and Evelyn Day Lasry, the studio's founders, will describe the various processes they use in printmaking.


{by Michele Oka Doner}

designhappening.com Go online for a full program guide, dates, times, and ticket sales information.

BATH FIXTURES, FURNISHINGS AND SURFACES

Ceramic, Glass, and Stone

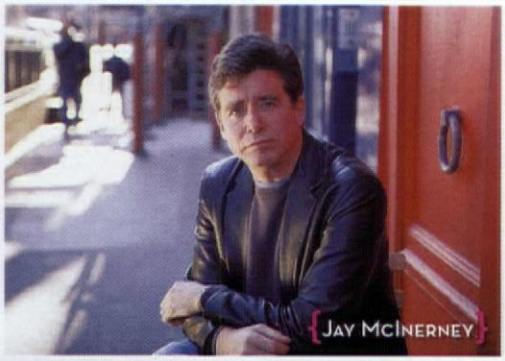


DIMENSIONAL STONE
KEYSTONE, SERENA HONED, 16"×16", COLOMBINO HONED, 4"×16"

WATERWORKS

LOS ANGELES SAN FRANCISCO CHICAGO BOSTON MIAMI GEORGETOWN NEW YORK

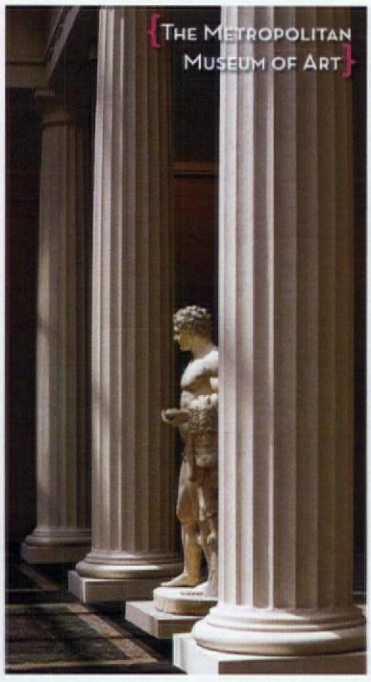
HOUSE & Garden DESIGN HAPPENING NEW YORK CITY


Jay McInerney

Green and gorgeous fashion at ABC Carpet & Home Design Happening and Earth Pledge present FutureFashion™, a show of clothing made from sustainable materials by designers such as **Proenza Schouler**, **Oscar de la Renta**, **Donna Karan**, **Thom Browne**, **Daryl K**, and **Libertine** at New York design emporium ABC Carpet & Home.

Opening night with Kelly Wearstler Join *House & Garden* Tastemaker **Kelly Wearstler** for a private cocktail party before the official celebration of her new boutique at Bergdorf Goodman.

The future face of New York In partnership with the Center for Architecture, the Architectural League, and *The Architect's Newspaper*, Design Happening convenes a panel on strategies for accommodating a million more New Yorkers by 2030 while lightening the city's carbon footprint and preserving the character of its neighborhoods. Panelists will include **Amanda M. Burden**, chair of the City Planning Commission; **Daniel Libeskind**, designer of the original Freedom Tower and master plan for Ground Zero; **Michael Sorkin**, architect, critic, and director of the Graduate Urban Design Program at the City College of New York; **Mike Wallace**, distinguished professor of history at John Jay College and coauthor of the Pulitzer Prize–winning *Gotham: A History of New York City to 1898*; **Majora Carter**, founder and executive director of Sustainable South Bronx and a MacArthur Fellow; and **Bill McKibben**, environmentalist and author of the 1989 classic *The End of Nature*. *House & Garden* architecture critic **Martin Filler** will moderate.


The Metropolitan Museum of Art


Kelly Wearstler

At the table with Giorgio DeLuca A Sunday lunch at the loft of the cofounder of Dean & DeLuca with *House & Garden* food editor **Lora Zarubin** and wine writer **Jay McInerney**. McInerney will pour a flight of the highly sought-after Shafer Hillside Select wines. The menu will feature the finest grass-fed beef.

Behind the scenes at the Metropolitan Museum of Art **Jeff Daly**, design adviser at the museum, and **Carlos Picón**, curator of Greek and Roman art, will give a private tour of the new Greek and Roman galleries.

Conquering auctionphobia, with cocktails *House & Garden* editor **Gregory Cerio** and **Phillips de Pury & Company** will be your hosts at this cocktail party, lecture, and charity auction in Phillips de Pury's exhibition and auction rooms. After drinks, there will be a short primer on the benefits of buying at auction that will dispel some myths and outline the basics of participation.

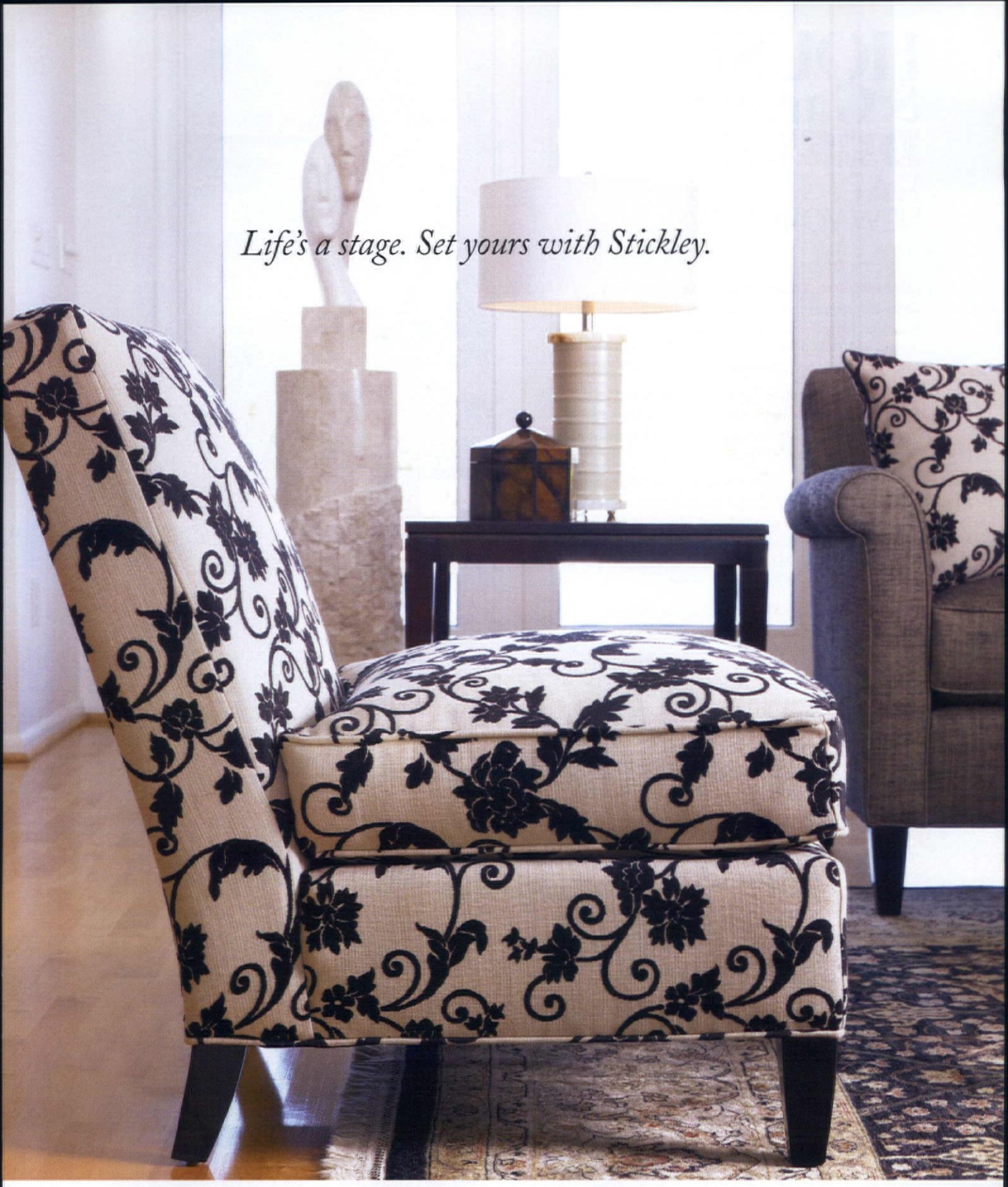

Lora Zarubin

Unlocking gilded doors **Barbara Corcoran**, the empress of New York real estate, will take you on a tour of the most luxurious spots on the market in Chelsea.

Made in New York, with Peter Hoffman Hoffman, a leader in the local food movement and chef-owner of Savoy, will host a tasting at his new restaurant, Back Forty. Six local chefs will prepare dishes highlighting New York State produce and spirits.

Meet me in Midtown Crate and Barrel kicks off stylish shopping with a breakfast celebrating the Design Happening windows at its Madison Avenue store.

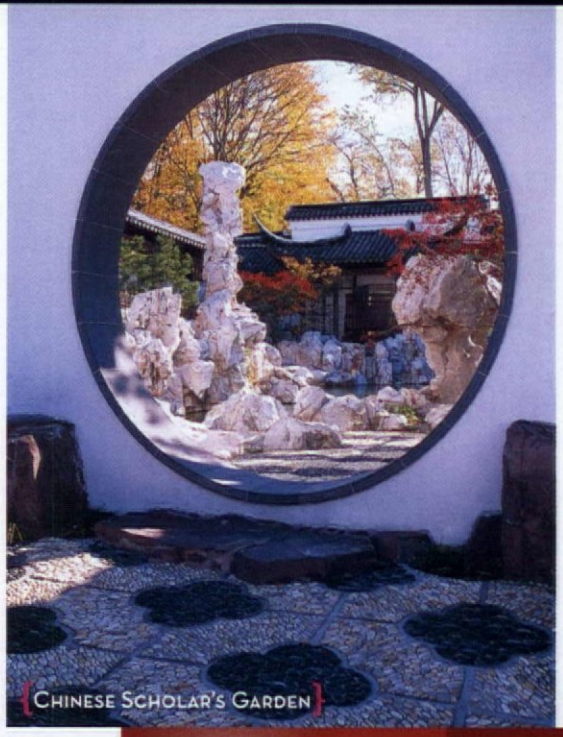
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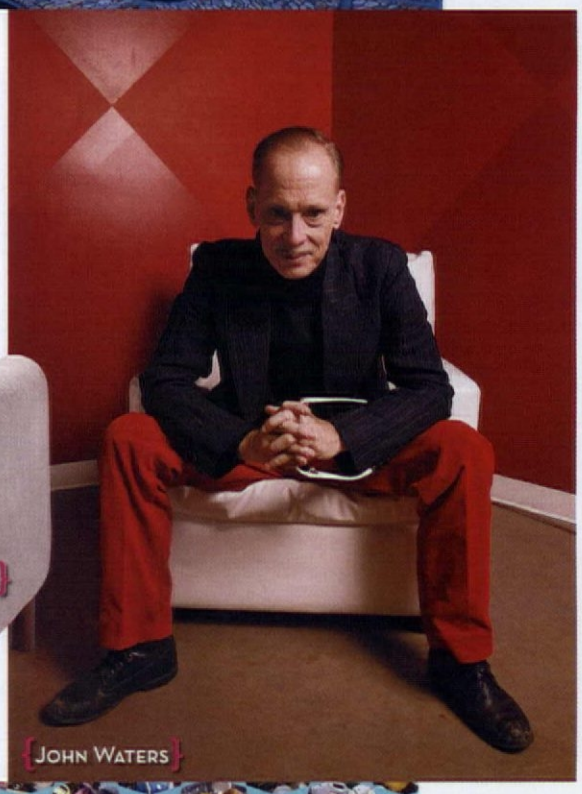

{Chinese Scholar's Garden}

▪A curated tour of artist studios
Anne Barlow, executive director of the alternative art space Art in General, will lead a tour of three studios of rising art stars in lower Manhattan: **Ruth Root**; **Carlos Little** and **John Furgason**; and **Luca Buvoli**.

▪Cristina Grajales talks Brazilian furniture One the leading dealers in 20th-century furniture, Grajales will discuss Brazilian modernist design at Espasso, the Brazilian modernist shop.

▪New York in the movies, with scenic artists Robert Topol and Tony Trotta
Topol and Trotta describe the challenges of making New York look like New York in movies such as Adrian Lyne's *Unfaithful*, Sydney Pollack's *The Interpreter*, and Oliver Stone's *World Trade Center*.

▪Crimes of taste Director **John Waters**, Barneys creative director and author **Simon Doonan**, critic **Rhonda Lieberman**, and *House & Garden*'s Testy Tastemaker, **Mayer Rus**, take on bad taste.


{John Waters}

▪Films at the Center for Architecture
In conjunction with the "Architecture Inside/Out" exhibition, the Center for Architecture presents an evening of short films that look at familiar places through unexpected lenses, including works by the late SoHo artist **Gordon Matta-Clark**.


{by Joaquim Tenreiro}

▪City explorations
In collaboration with openhousenewyork, Design Happening will offer custom tours of Harlem's historic Mount Morris Park district, Brooklyn's industrial waterfront, Richmond Hill's Victorian homes and gardens, and the Chinese Scholar's Garden at the Staten Island Botanical Garden.

▪Quisqueya Henríquez at the Bronx Museum of the Arts
Erin Riley-Lopez gives a guided tour of "The World Outside," the first major U.S. survey of the works of Henríquez, a Cuban-born artist who has explored the texture of the city and its role in the production of cultural clichés.


{by Quisqueya Henríquez}

☞ **designhappening.com** Go online for a full program guide, dates, times, and ticket sales information.


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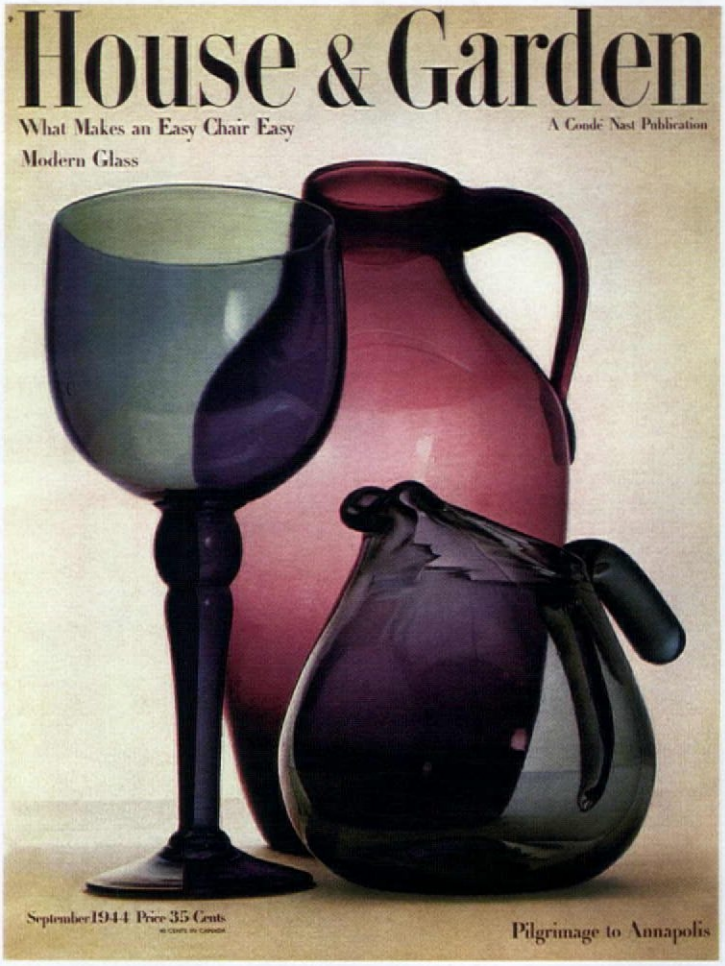
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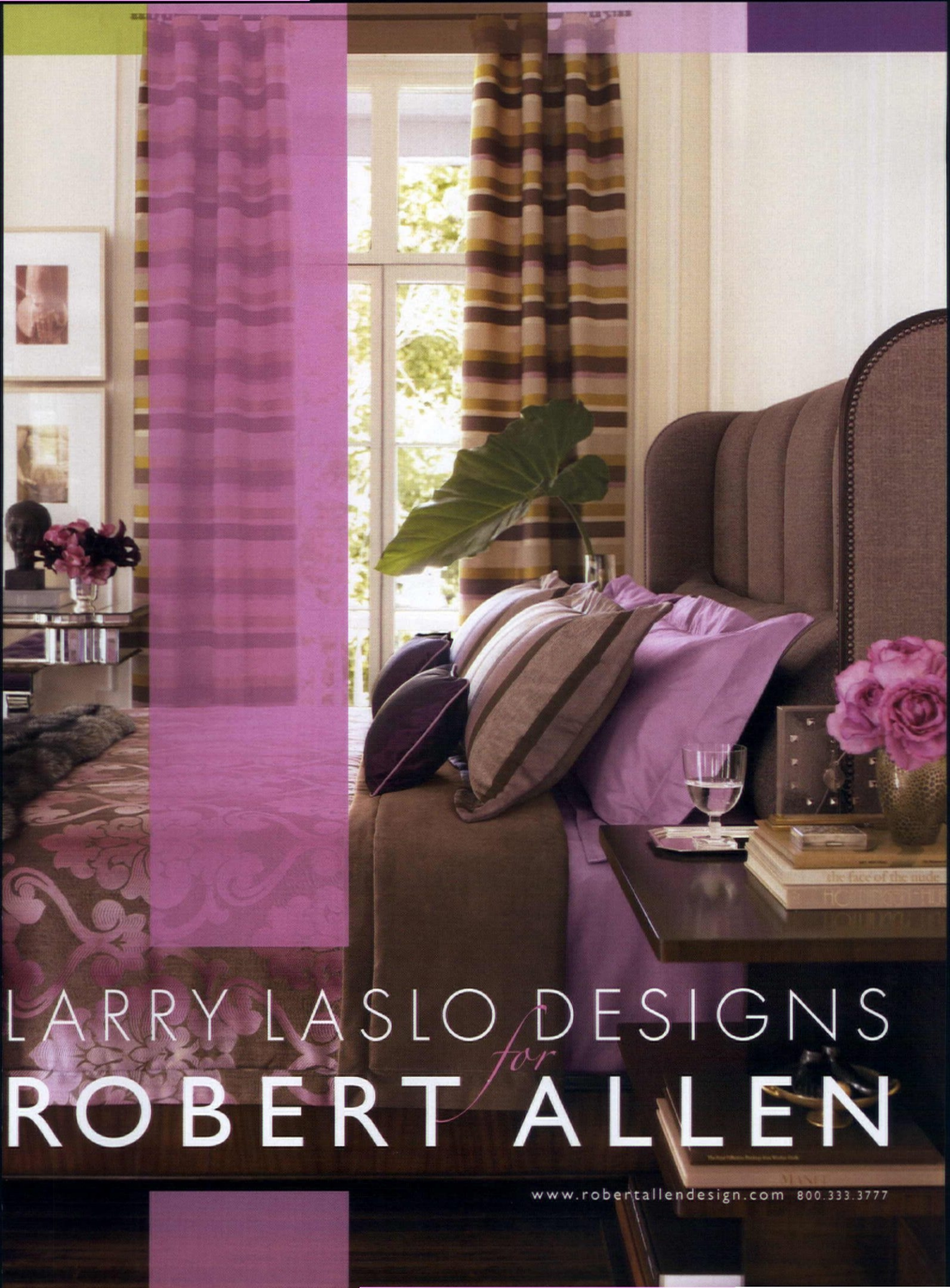
VINTAGE PHOTO SWEEPSTAKES

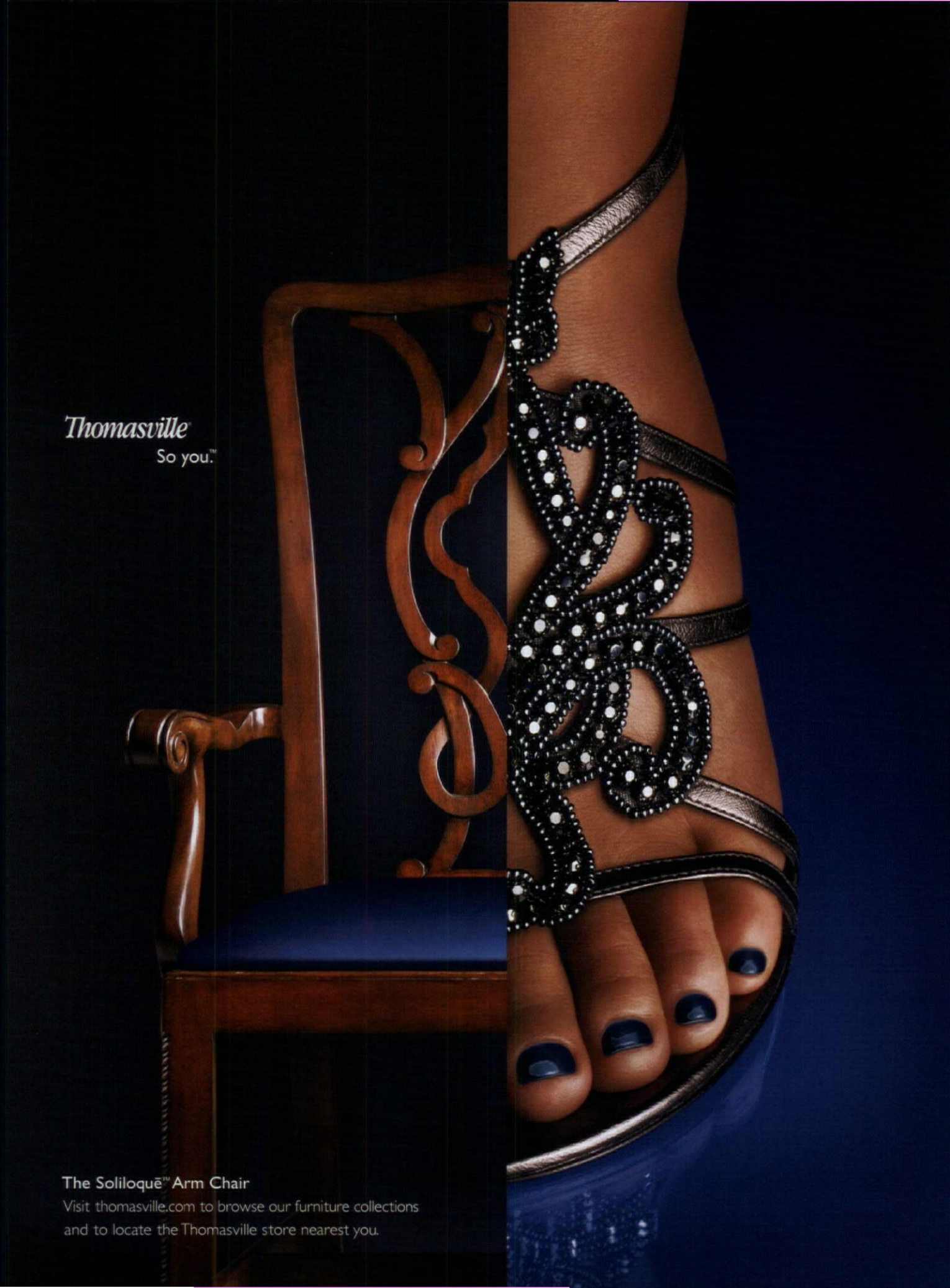
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To kick off our new **HOUSE & GARDEN STORE**, we're giving away framed prints from a new collection of photographs from our 106-year history. Go to houseandgarden.com to register for a chance to be one of three winners to choose from hundreds of images of dramatic interiors, lush gardens, and classic covers by some of the 20th century's best-known photographers and artists. We'll frame your selection and have it delivered to your door. Sizes from 11 by 14 inches to 40 by 48 inches.

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At Home With . . . Harry Slatkin

AT THIS SCENT GURU'S WEEKEND COTTAGE, FRAGRANCE IS PART OF THE DECOR, FROM THE GARDEN'S CLIMBING ROSES TO THE SCENTED CANDLES HE DESIGNS

Harry Slatkin has always followed his nose. Thanks to his highly attuned sense of smell, Slatkin has turned fragrance into big business. He not only designs luxurious scented candles, perfumes, and bath products under the Slatkin & Co. brand (celebrity clients include Elton John, Lenny Kravitz, and the Duchess of York) but also develops and oversees a slew of goods as president of home design for Limited Brands. (In a significant move, this fall all Bath & Body Works home fragrances will be repackaged under the Slatkin & Co. name.) It's no wonder that Slatkin spends his weekends year-round at the East Hampton beach house he shares with his wife, Laura, and their 8-year-old twins. Here, the scents are either natural—such as the wafting perfume of the pink climbing roses that grow by the pool—or



In the living room of his Hamptons cottage, Slatkin mixes relaxed furnishings with unique signature pieces, from an 18th-century marble-topped table to a drawing by Picasso.

PRODUCED BY CYNTHIA FRANK ▪ PHOTOGRAPHED BY FRANÇOIS DISCHINGER ▪ WRITTEN BY MILENA DAMJANOV

At Home With... Harry Slatkin

utterly of his own choosing. A sleek electric oil diffuser that he designed for Bath & Body Works, called a ScentPort, emits a pomegranate fragrance, so that as soon as he walks through the door, Slatkin says, "I can literally feel my shoulders relax." Everything in the Cotswolds-style five-bedroom cottage has a soothing feeling. Slatkin's inspiration for the decor was Hubert de Givenchy's house in the south of France, Le Clos Fiorentina. "It's all beige and white," Harry says. "It's all easy." Slatkin also carefully tended to the landscaping of the property, which includes a large pond and boasts an apple orchard and a continuously blooming garden. "It's meant to be a house where you spend as much time outside as possible," Slatkin says. When it's time to get back on the road for, say, a 17-hour business flight to Asia, Slatkin is prepared to hold on to as much of this serenity as he can. His travel kit includes an old oversized Birkin bag stuffed with magazines and an iPod Nano. And, of course, there's perfume. Never leaving his side is a travel-sized version of Black Fig & Absinthe, his favorite Slatkin & Co. eau de parfum. "I go to the bathroom and spray myself about every hour," Slatkin says, "and I feel renewed."



"D. Porthault has the most luxurious towels. They have the most amazing, wonderful feel. To come out of the pool and wrap yourself in that kind of indulgence is what luxury is about. I'm a creature of habit: I do always get the same pattern." Blue Paisley bath sheets, $383 each, D. Porthault. 212-688-1660.

"I use custom earphones that were molded to my ears. I use them with my iPod Nano. They stay in my ears when I'm jogging and fit so well that I don't bother anyone with the buzz of music." Custom UE 7 Pro earphones, $850, Ultimate Ears. 800-589-6531.



"IT'S VERY CASUAL. IT'S TRULY MEANT TO BE A HOUSE WHERE, NO MATTER WHAT HAPPENS, I NEVER HAVE TO WORRY."



"Our bedroom is all chocolate brown, beige, and blue. It's warm and soothing. The bed is covered in a linen-cotton with a strong design, but somehow it goes with other patterns. Don't be afraid to try that." Louisa bed. ballarddesigns.com. For similar upholstery, try Hodsoll McKenzie's Small Carolean. Blue Pansy bedding, $980 for king-sized set, D. Porthault. 212-688-1660.



"I covered an 18th-century French chair in a stripe by Le Manach. It's an amazing fabric house. It has incredible patterns." Rochambeau in Gris, Rayure Pekin in Celadon, Canevas Les Perles, and Charles X Stripe in Bleu, Le Manach. Available to the trade, through Claremont.



"The gold bamboo pen from Verdura on Fifth Avenue is my favorite. It feels so good in the hand. It's attractive. It makes everything I write, no matter how mundane, feel special." Bamboo 18k-gold pen, $675, Verdura. 212-758-3388.



"I collect china. I like to mix old and new. I get old pieces at auction and flea markets and as gifts. We get new plates from Williams-Sonoma and flatware from Bergdorf Goodman. We have three sets of bamboo flatware at the beach: an everyday set, a silver set, and a more expensive antique set in vermeil, which is gold-dipped silver." For similar everyday cutlery, try Juliska Natural Bamboo flatware. Five-piece setting, $135. juliska.com.



"When I like something, I tend to get it in every color. I like Lacoste polo shirts, and I go the gamut, buying them in every color from pale pink to bright green. That's what I wear on weekends, along with a plantation-style straw hat from the Vivre catalog. I also like Vilebrequin bathing suits and get matching ones for my son in the same color." Lacoste classic pique polos, $75. lacoste.com.

"THERE'S A WARMTH AND GLOW OF A CANDLE'S FLAME THAT MAKES YOU RELAX. WHEN YOU ADD SCENT, IT ENVELOPS YOUR WHOLE BODY."



"I designed a product for Bath & Body Works called a ScentPort. You plug it in and it fills the room with scent. My new candle has three wicks and lasts for 80 to 100 hours. You can change your mood instantly with a scented candle." Orange Nectar candle, $19.50. ScentPort diffuser and scented oil, $12.50 per set, Slatkin & Co. bath andbodyworks.com.



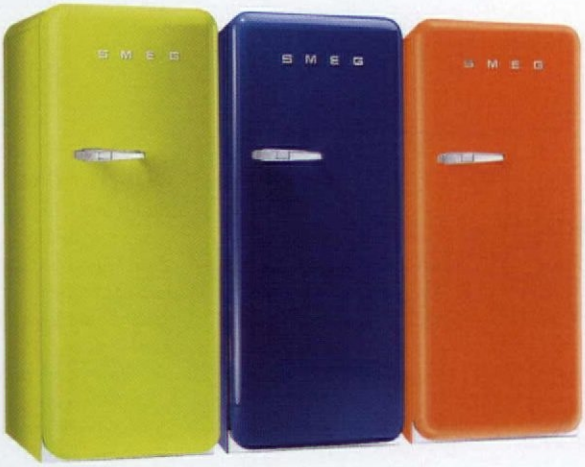
"The walls in the living room are covered in grass cloth. It adds texture and depth. I wanted the walls to have a sense of life." Seagrass Grasscloth and extra-fine Arrowroot wall coverings from Phillip Jeffries Ltd.



"I have an oversized Birkin bag that was given to me as a gift. That's what I travel with. It carries everything I need for a 17-hour flight to Hong Kong: my iPod, my cold remedies, magazines, notes from the office." Haute à Courroie 55 traveling bag, $9,900. hermes.com.

Inside Track

Euro Smash

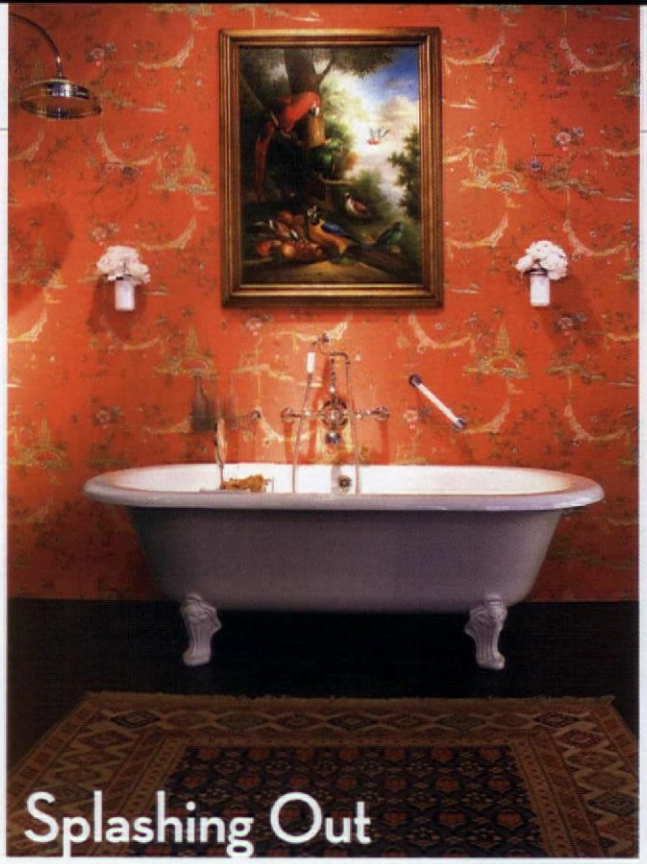


We've long coveted the hip appliances by Smeg. Once available only in Europe, Smeg products have finally come to the United States. The Piano Design cooktops and home gardens (think mini greenhouses) were designed with architect Renzo Piano; they arrived in July on the heels of Smeg's retro Fab refrigerators, above, which are available in a range of sizes and in boffo colors like lime green, orange, and pink. More Smeg products, such as dishwashers and ranges, are coming soon. smegusa.com. —DAMARIS COLHOUN



Editor's Choice

Ralph Lauren is proving that at bath- or bedtime, it's easy—and pretty—being green. The retailer's new Lauren Spa, a collection of towels and bedding, shows that eco-friendliness and luxury can go hand in hand. The line is made from certified organic cotton, the dyes are eco-friendly, and the bedding's plastic packaging is recyclable. ralphlauren.com. —KATE AULETTA



Splashing Out

Christo Lefroy Brooks has a loyal following for his traditional bathroom fittings in his native England, where his customers include such royals as Prince Charles. After 25 years in business, he has opened his first U.S. Lefroy Brooks showroom, in New York's SoHo. For him to stand out, he said, his first impulse was to paint the showroom black for visual impact, but he ended up taking a far more interesting route by designing the space around a series of tableaux that capture the spirit of his collections. For example, a copy of an Edward Lear oil painting hangs above a Château footed tub on a wall papered in Cowtan & Tout's La Pagode Chine. His 1950s Bel Air chrome bath fixtures, based on a 1957 Pontiac Rocket hood ornament, are displayed beside a neon sign. Such tableaux highlight the firm's stylistic range. As Warren Pearl, the company's president, says: "We reissue lost classics. We go back and find the winners." lefroybrooksusa.com. —K.A.



Talking With . . . Charles Edwards

Edwards recently opened his third lighting shop, on London's Kings Road. He spoke with *House & Garden*'s Kate Auletta about his work.

HG You're famed for reproductions. How did you start out?

CE David Easton, the decorator, came by my shop in 1992 and asked for six of a particular lantern. I didn't have six; he suggested I make them. I started with eight models; it's now more than 300.

HG How is your new London store different from the other two?

CE We have nearly 13-foot-high ceilings, so we can now hang the taller lanterns and show them to their best advantage.

HG What are your favorite places to shop for antiques?

CE I buy at French flea markets and at the Decorative Antiques & Textiles Fair in London, which is held three times a year.

HG Any tips for collectors of antique lighting?

CE I go for items that make me say "Wow!"

HG Where can Americans get your lighting?

CE Only through shops in the United Kingdom. With products in only one spot, you can make sure customers get what they want. We ship, of course, and you can order at charlesedwards.com.



stresa in poppy, corby chair

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Fabric Obsession | Sequana by Mary Shaw

COLORFUL TWEEDS AND LINENS COMBINE THE PRACTICALITY OF IRELAND AND THE SEDUCTIVENESS OF FRANCE BY SABINE ROTHMAN



Sequana fabrics are available in the United States through Holland & Sherry. sequana.net. Shaw's Parisian apartment showcases her work in colorful vignettes of lush, layered textiles, carefully chosen antiques, and pieces from the Sequana furniture collection. In the red sitting room, she pairs a vintage Gothic-style armchair in fuchsia pink linen with Sequana's Snug sofa in Damson Donegal tweed, accented with hand-embroidered chocolate-colored linen pillows and hand-painted Autumn Leaves fabric. Painting by Lutka Pink.

SAY "FUSION" AND MOST of us conjure up images of indeterminate "ethnic" motifs in an unruly, if charming, hodgepodge. But the refined fabrics of Mary Shaw's company, Sequana, have a cross-cultural allure. An Irishwoman who lives in Paris, Shaw blends a native affinity for natural texture with a French accent on color and fashion.

Like most Irish, Shaw takes tweed seriously. Along with linen, it is the linchpin of her collection. Her Donegal tweed, still made in Ireland, differs from tradition only in palette. "Sequana's all about tone-on-tone and texture-on-texture, which allows you to create a variety of atmospheres," she says. Watching her concoct harmonious schemes from tiny swatches is pure fun. Starting with a pink and brown Donegal tweed, she picks up a magenta linen sateen, which relates to a magenta and oatmeal wool herringbone, leading to a fuchsia and brown linen herringbone, and eventually

PHOTOGRAPHED BY ALEXANDRE BAILHACHE


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Fabric Obsession | Sequana by Mary Shaw



Ocher-colored walls complement the earthy tones in another sitting room, left. An oak Sequana daybed in moss green Donegal tweed has pillows and throws in tweeds and linens. A Sequana Check throw in Pistache is draped over an antique Napoleon III armchair in lime Donegal tweed. Curtains in Winter Leaves.

The medieval-inspired purple Animal jacquard, edged in a natural linen, hangs over French doors in the sitting room, below. A vintage Napoleon III armchair in purple linen herringbone and a pillow in purple tartan linen are a handsome pair.



back to a plummy Donegal tweed flecked with aqua, yellow, and hot pink. "We've seen tweeds and plaids in a country setting, but mine can be used in a more sophisticated way," she says.

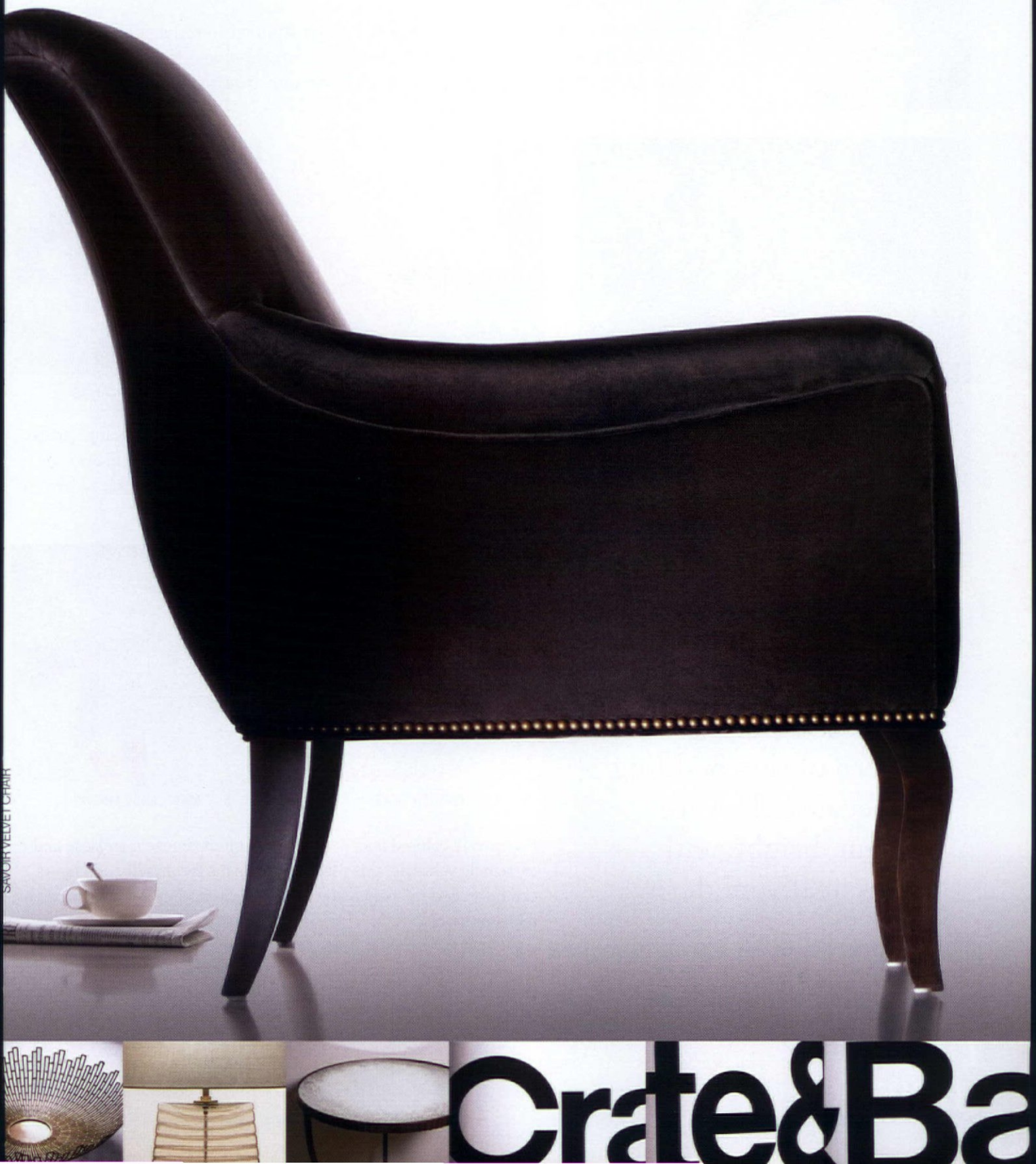
There's no better illustration than her own showroom and apartment. The hallway is decked out in shades of green (naturally), and the adjacent rooms are a warm series of vignettes full of simple, stylish, precise ideas for putting things together. The living room is a study in browns, anchored by an artful stack of wood by the fire and updated with cowhide rugs. Deep red walls in another sitting room are the perfect backdrop for a lush array of crimsons and plums. "To me the lining's almost more important than the curtains," she says. That's why the curtains are layered voile over linen, a checked throw is backed with turquoise, and the sofa's cushions are upholstered in different tones from its back and arms. It's effortless, unpretentious chic. A perfect reflection of the designer herself.

Shaw softens a large sofa, right, by using two shades of linen sateen—chocolate and cranberry—and choosing pillows in damson blue and shades of violet. Other pieces from the Sequana line include a floor lamp, a long oak stool, and an armchair from the Mews collection in purple linen herringbone. Painting by Bruno Dufourmantelle.

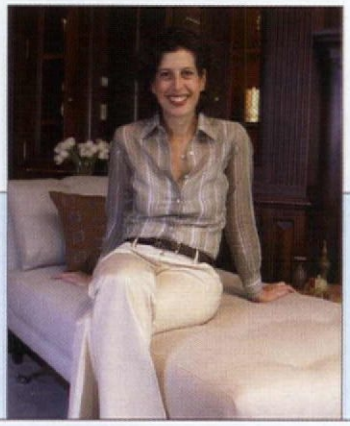


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Eve Robinson

What's hot now? We asked noted designer Eve Robinson for trends she is seeing and things she loves, all available from Horchow.com. Here are a few of her favorite design fixes and tips for bringing the trends home with style and ease.



TROPEZ BED LINENS

"I love the colors and the pattern of this bedding because they are fun, bright, and classically modern."



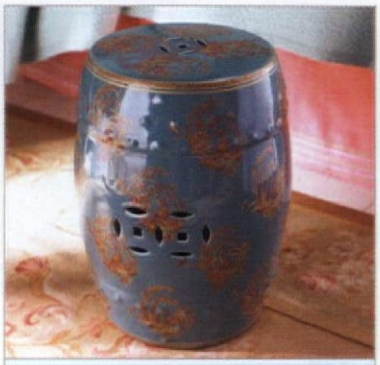
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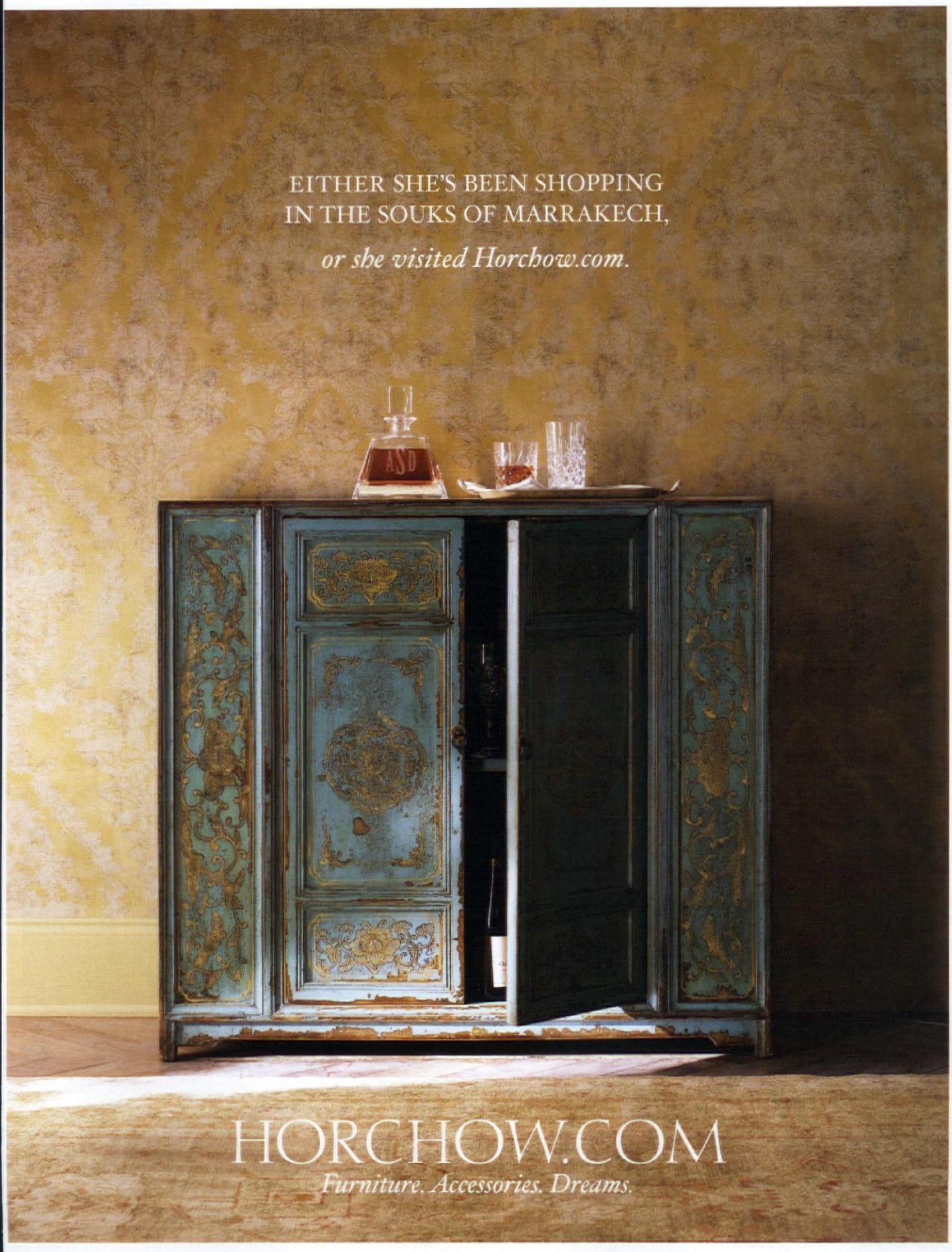
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"I often choose matelasse bed linens for myself and clients because they are always bright, fresh, and clean looking."

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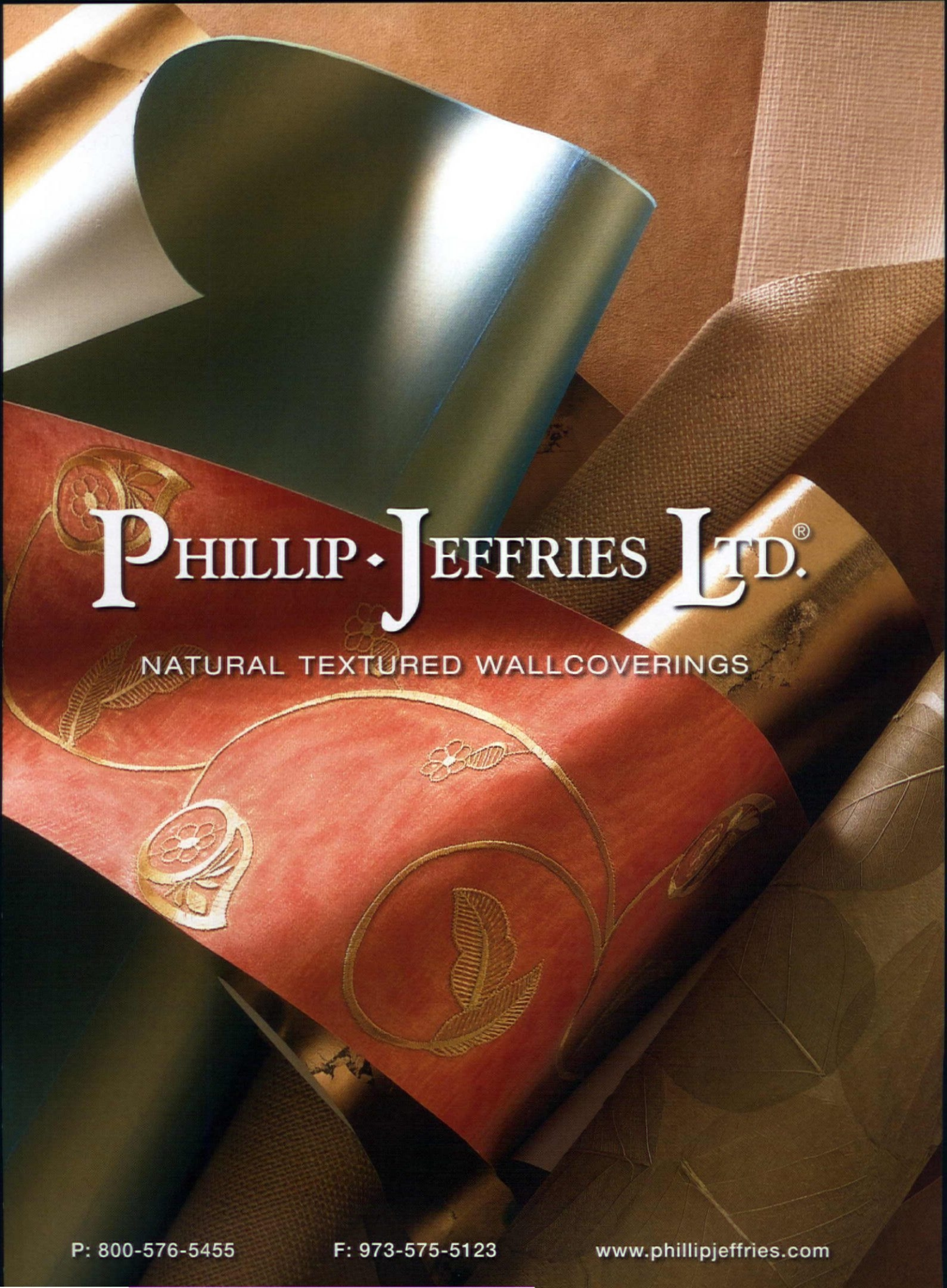
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Design inspiration can be found anywhere, and in this case it came from the still-life paintings in the "Age of Rembrandt" exhibition now at New York's Metropolitan Museum of Art. Light and dark play movingly across the show's 17th- and 18th-century oils, which are intricate, lush, intimate, and opulent. We struck all these notes in our tableaux. Here, the mix of styles includes a Murano glass chandelier and a Rococo frame that play off a sturdy pewter vase and walnut table. The shimmer of objects such as a golden necklace and a silver clutch is balanced by the textures of a rabbit fur throw, a fringed ottoman, and elaborate Oriental rugs.

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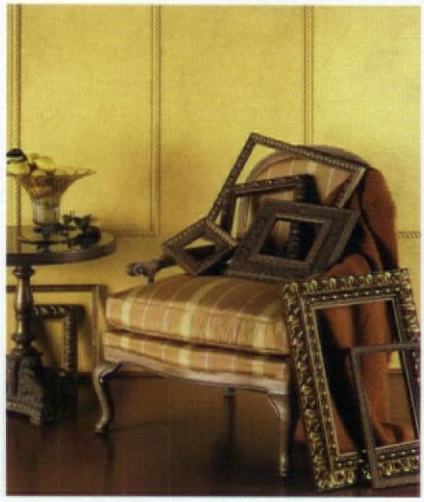
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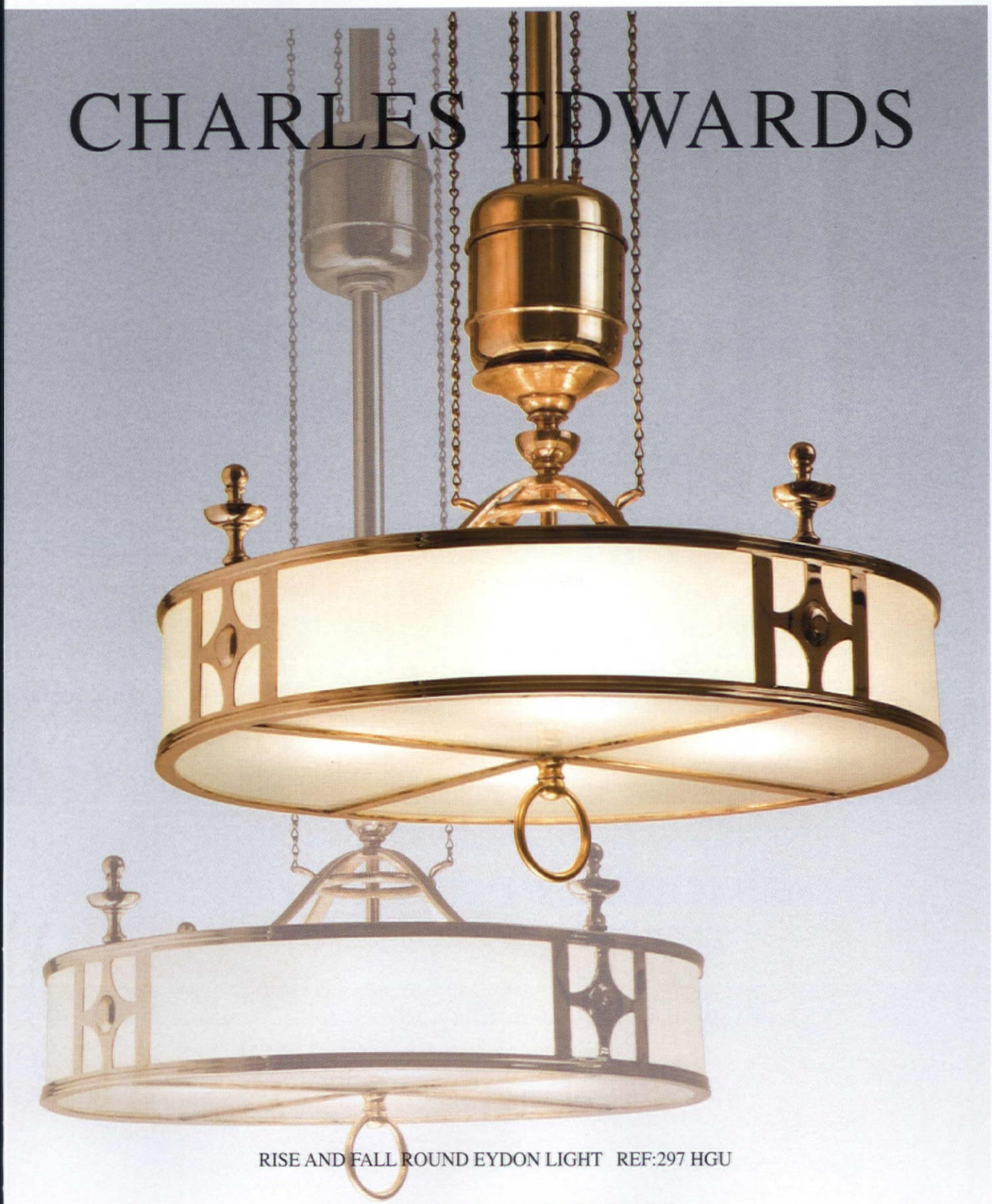
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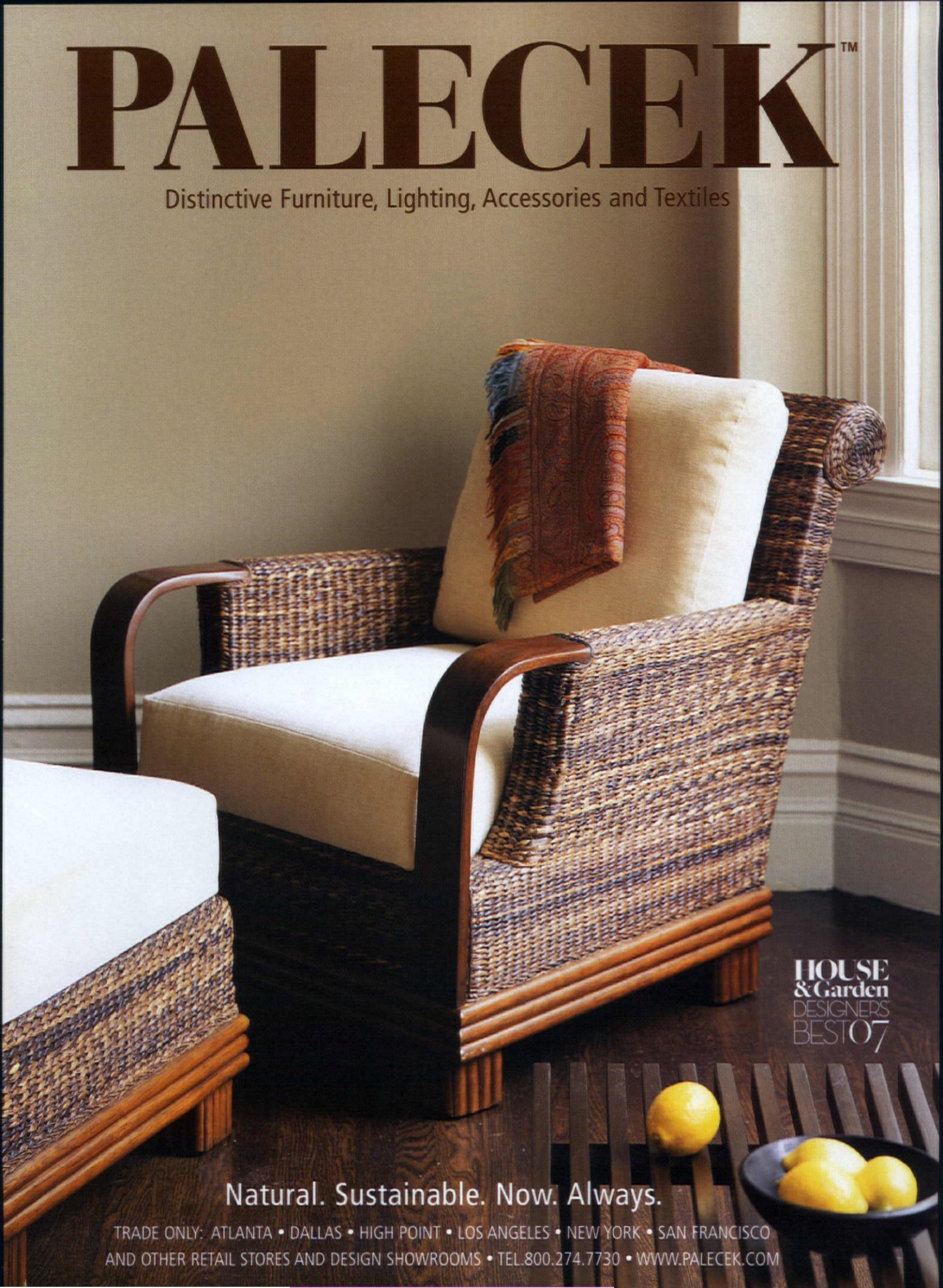
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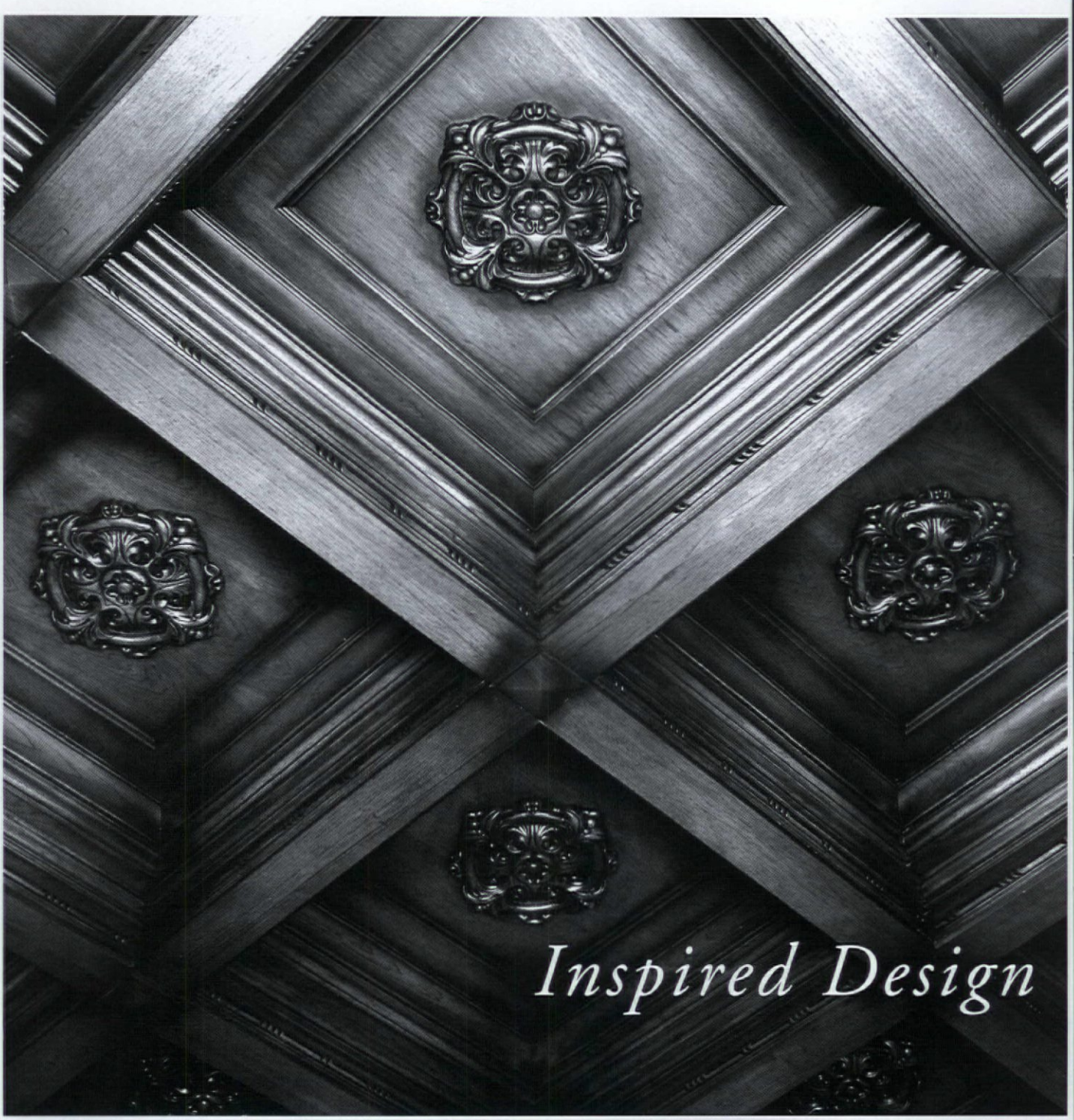
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Vanity | Northern Baroque

LIFE IS FLEETING, SO LIVE IN THE MOMENT WITH RICH METAL WARES, CLASSIC PERFUMES, GEMS, AND FLOWERS IN FULL BLOOM



Still lifes often include an insect to provide a more naturalistic look. It's a device we've re-created here, with a bee-shaped diamond brooch, in foreground, right, on the pewter charger. For the patrons of this art—Holland's newly rich merchant class of the 1600s—the paintings served a double purpose: the work itself was valuable, and it depicted the sorts of luxuries the patrons could afford. For our modern update we laid a swath of Ralph Lauren linen on a cherrywood table and topped it with delights such as Prada perfume and Acqua di Parma cologne, bangles, seashell pendants, and a pewter pitcher. We dare to hope that Vermeer would have been enchanted.

Star **MIRROR**, $900, by Hickory Chair. 800-349-4579. **PITCHER**, $260, **BOWL**, $105, and **CHARGER**, $195, from Match. match1995.com. Prada's Infusion d'Iris **PERFUME**, $90 for 100 ml, Neiman Marcus. 888-888-4757. Acqua di Parma **EAU DE COLOGNE**, $87. saks.com. Burleigh **BOWL**, $19. burleigh.co.uk. **BANGLES**, by Roberto Coin. 800-853-5958. Seashell **PENDANTS**, $2,800, and bee **BROOCH**, $26,000, by Adria de Haume. 203-618-9000. Ivory **LINEN**, $108 per yard, Ralph Lauren Home. 888-475-7674. Cherry **TABLE**, $5,700, Pierre Deux. pierredeux.com.



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Eco Report | Conscientious Coral



CORAL IS A STYLE CLASSIC, BUT IT IS RAPIDLY DISAPPEARING. SCIENTISTS AND DESIGNERS ARE BANDING TOGETHER TO SAVE THE EXQUISITE SEA CREATURES BEFORE IT IS TOO LATE

BY LISA SELIN DAVIS







1 Hand-lacquered compact with coral relief, $420, Jay Strongwater for Chantecaille. neimanmarcus.com.
2 Red coral (*Corallium rubrum*), shown here, is an endangered species in the Mediterranean Sea.
3 Lacquered wood salad servers, $95 per set, Source Perrier. sourceperrier.com.
4 Anodized-aluminum tray with coral decal, $120, Eduardo Garza for Formentero. formentero.com.

ONLY 20 PERCENT of marriages last three and a half decades. That's a sad statistic, but good news for at least one creature: red and pink coral, the traditional 35th wedding anniversary gift. Famed for their radiant colors and graceful forms, these treelike invertebrates are a species cursed by their own beauty. Coral jewelry has been found in Egyptian tombs. In Greek mythology, Poseidon, god of the sea, lived in a coral palace. The ancient Romans believed that coral could cure poisonous snake bites. Red coral is equally prized for its rarity. Coral colonies grow in the deepest, darkest corners of the oceans, and can live for a century, but they take up to 12 years to mature, and corals reproduce infrequently.

Unfortunately, *Corallium rubrum*—as red coral is called in scientific nomenclature—is getting more precious all the time. Over-fishing and climate changes have placed the animal on watch lists of endangered species. (The United States is the world's biggest importer of red coral. An estimated 26.2 million pieces of coral came into the country between 2001 and 2006, fetching prices of nearly $2,000 a pound.) For this reason, SeaWeb, a nonprofit organization dedicated to ocean conservation, launched its Too Precious to Wear campaign last spring. The group enlisted members of the fashion and design communities, such as Tiffany & Co., Chantecaille Beauté cosmetics, and Source Perrier, to raise awareness, get coral off the catwalks, and discourage consumers from buying the material, at least until it is harvested in a more sustainable way. "We want to mobilize the fashion world as messengers who will have a positive impact on policy decision," says Patty Debenham, director of SeaWeb's coral program.

The goal is to see coral treated with the same strict regulatory controls as ivory. Some of the moves are legislative. Debenham's group hopes to see the U.S. Coral Reef Conservation Act—which provides grants for scientific studies on coral reef preservation and restoration methods—reauthorized and strengthened. It also wants red coral listed with the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), a global treaty,

Eco Report

first drawn up in 1963, that prohibits trafficking in species on the verge of extinction. But the keystone in the efforts of coral conservationists is consumer education. A typical shopper "hasn't made the connection between something on her wrist and the live animal out on a reef," says Sylvie Chantecaille, CEO of Chantecaille Beauté. An avid scuba diver, Chantecaille has seen directly the effects of coral depletion. "People think the ocean is so vast and so plentiful," she says. "They don't realize it's turning into a desert." Profits from Chantecaille's new Coral Collection—a line of cosmetics that includes a $400 hand-lacquered, limited-edition compact with faux coral relief, designed by Jay Strongwater—support the Reefs of Hope project of the Pew Institute for Ocean Science, which studies how corals are responding to climate change. Products in her company's Coral Collection "remind people how wonderful the world under the water is," Chantecaille says. "We're in a unique position to pass on information. Knowledge is power."

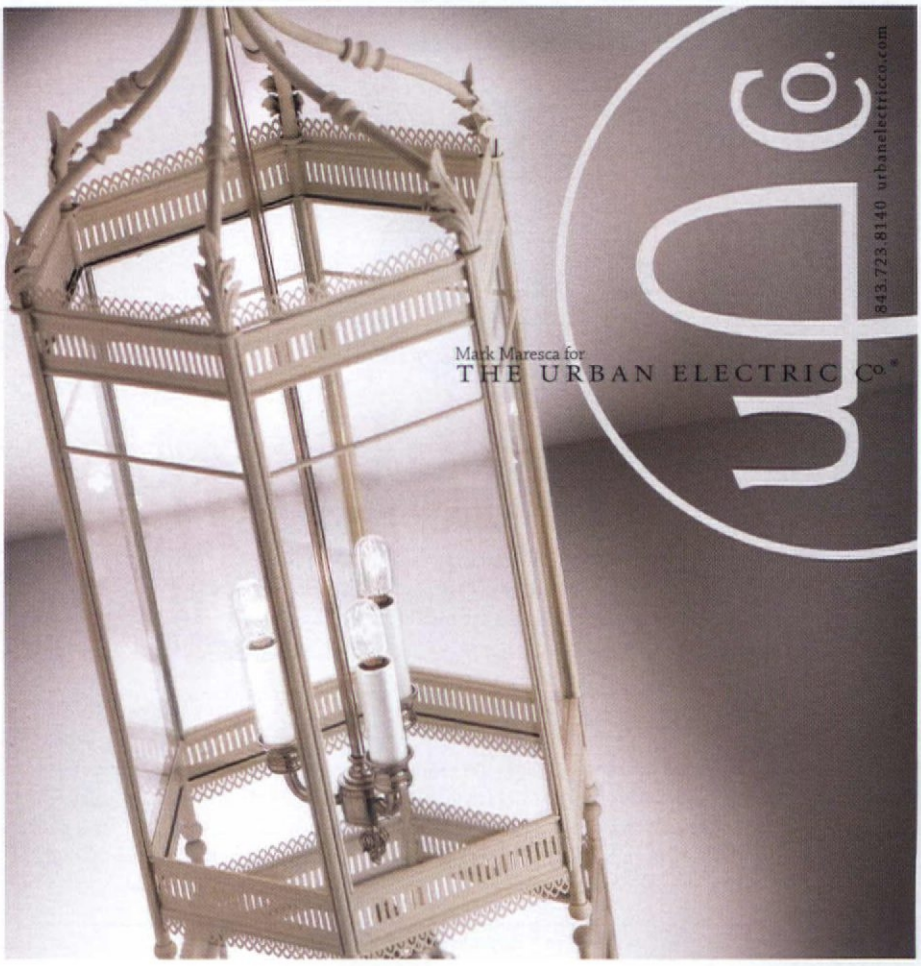
TIFFANY & CO. WAS ONE OF THE FIRST LUXURY FIRMS TO DECIDE NOT TO STOCK CORAL IF RESPONSIBLY HARVESTED CORAL IS NOT AVAILABLE

Tiffany & Co. is taking the same approach to coral as it has to so-called conflict diamonds—those gems, mined and collected by virtual slave labor, used to finance rebellions and counter-rebellions in areas like West Africa. Tiffany has decided that if responsibly harvested corals aren't available, it won't stock them at all. In addition to donating $100,000 to SeaWeb, the Tiffany Foundation has funded a number of coral conservation projects. For Tiffany, it's a matter not only of corporate altruism, but also of sound business. "We take so much from the environment; it's only appropriate that we maintain it and give back," says Fernanda Kellogg, president of the Tiffany & Co. Foundation. "If we don't look after nature, we don't have the resources for our jewelry." Other firms are re-creating the saturated vermilion hues and twisting shapes of coral in new materials. Last season, Anita Tiburzi, design director for Source Perrier, offered flatware and serving pieces with coral-shaped handles made of resin. Design aficionados such as Tiburzi and Chantecaille acknowledge that coral and coral motifs will always be a staple of the decorative arts, but faux coral and corallike pieces, they believe, can teach customers to pay more heed to predations against the living sea creatures. "We take a beautiful abstract shape and re-create it as an homage," says Tiburzi, "as a piece of art that pays respect."

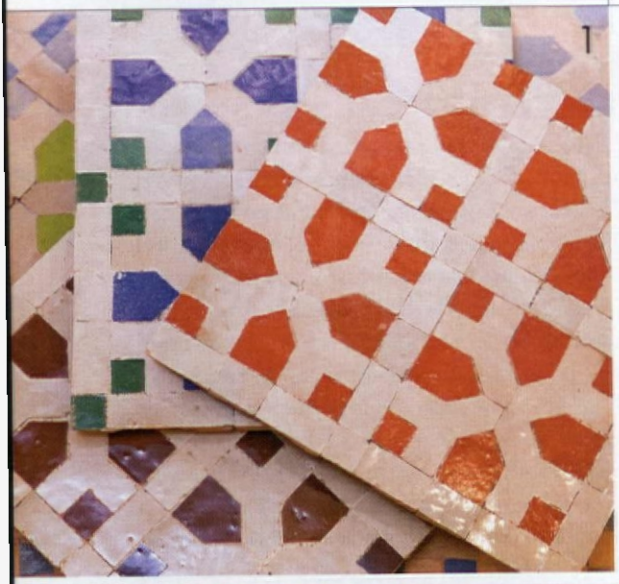
Coral has yet to be placed under the protection of international bodies governing the traffic in endangered wildlife. (Although a proposal to list coral with CITES was passed at a June treaty conference, in a strange—and, to conservationists, appalling—turn of events, the decision was reversed by a secret ballot.) Still, Andrew Baker, a Miami-based director of the Pew Institute, says he has seen interest in coral conservation rise since Chantecaille's collection hit the stores, and he is certain that designers and their customers will help further the cause. "Optimism is built into my work," he says. "We call our project Reefs of Hope, not Reefs of Despair."

Lisa Selin Davis writes about design and the environment.

houseandgarden.com See more products for coral lovers online.



Trade Secrets



Decorating Details

WHEN CREATING A SPACE, THE DESIGNERS ON THESE PAGES FOCUS ON EVEN THE MOST MINUTE DETAILS TO FOSTER COHESIVE AND LUSCIOUS DESIGN









1 "These elegant Moroccan tiles are beautiful and simple, which makes them versatile. The subtle color variations, the contrasting matte and glazed finishes, and the handmade feel add a sense of history and age." MICHAEL SMITH
Nejjarine ceramic tiles, $45 each, Mosaic House, NYC. 212-414-2525.

2 "I relish passementerie that mixes traditional savoir-faire and modern application. With an array of luminescent colors, you can design distinctive details." HÉLÈNE AUMONT
Tiebacks from the Hélène Aumont Collection. heleneaumont.com.

3 "We line dresser drawers with velvet. It's great for sunglasses, watches, or rolled-up belts." ED KU
Drawers. fanuka.com. Velvet. pierrefrey.com.

4 "I love beautiful old textiles. Virginia Di Sciascio is a good source for embroidered tapestries, especially from the 18th century. I lift off the old embroideries and attach them to linens, silks, or velvets to make unusual pillows." CHARLOTTE BARNES
18-inch pillows, $2,800 each, Virginia Di Sciascio Antique Textiles, NYC. 212-794-8807.

5 "Detail is the exclamation point in my designs. Detailing takes a few random notes and turns them into a melody. I like a bold gesture, and these supersized sconces with their extra-large shades are big, bold, and beautiful. The shirred-silk shades are trimmed with small crystal beads that are a playful reference to the large mirrored back plate, which sports its own etched dots. The arms of the sconce do, too. Three dotted patterns make for a visually witty game." JAMIE DRAKE
Custom shade, Drake Design Associates.

- "Add some color to otherwise boring bead board wall paneling by painting it with alternating stripes of blue and red." ALESSANDRA BRANCA
- "For a TriBeCa loft, we designed vertical sliding doors with metal-and-glass circles that are reminiscent of old sidewalk grilles." DIANA KELLOGG
- "I am neurotically obsessed with the tiniest of welt trims done in an almost identical color to the body fabric. I love details like pleats on the tops of curtains and simple or lavish trims running down the leading edges of draperies. These couture details—the right gimp, in the right thickness, in the right color—make all the difference. In my office, double-welt trims are grounds for dismissal!" JOE NYE

PRODUCED BY KATE AULETTA, DAMARIS COLHOUN, CHLOE LIESKE



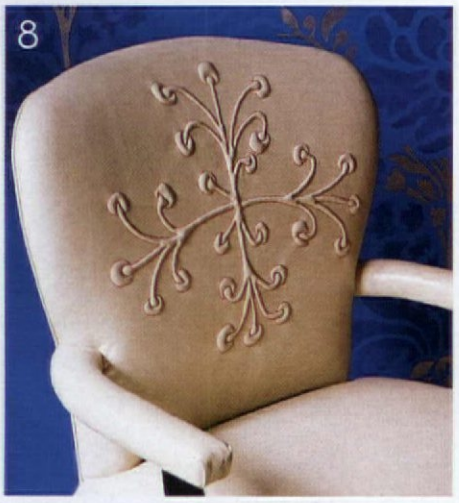
ROSE TARLOW MELROSE HOUSE CHAIR LEFT DENNIS & LEEN CHAIR RIGHT CHRISTIAN ASTUGUEVIEILLE CONSOLE REAR
STUDIO H TABLE FOREGROUND BEYOND BORDERS RUG THERIEN FACET TABLE RIGHT FORMATIONS HURRICANE WITH CANDLES

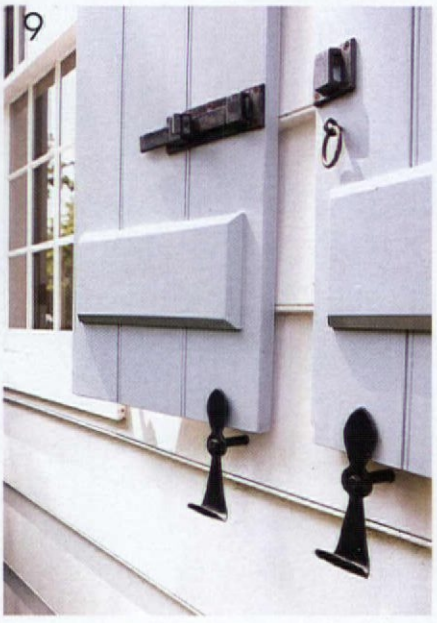
Trade Secrets | Decorating Details


6

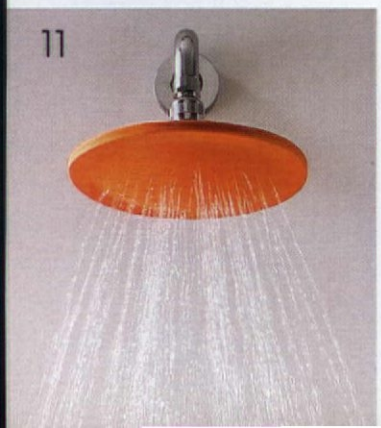
BY ACCENTING SPECIFIC AREAS WITH DEFINED DETAILS—A BONE-INLAID CHAIR OR A WHITE CORIAN KNOB—ROOMS CAN BE TRANSFORMED FROM SIMPLE TO SUPPLE


7


8


9


10


11

6 "I love contrasting decorative elements, like a metal-and-glass staircase with faux-bois stairs." THOMAS JAYNE

Custom-designed, Thomas Jayne Studio.

7 "I get furniture with bone inlays from Bali and unusual fabrics from Madagascar." ROBERT COUTURIER

Chair, $1,595, ABC Carpet & Home, NYC. 212-473-3000.

8 "I used a technique called trapunto. The pattern is stuffed from the back to create the 3-D effect, and stitched in red to make it stand out. The leather is practical and modern." KATIE RIDDER

Custom-made trapunto chair, Katie Ridder.

9 "I like this classic shutter hardware because it's substantial and feels authentic. I like the simple holders, and on the back of the shutters there are beautiful strap hinges for those rare times that I close them. I also request that the hardware be hand-hammered so the surface of the metal doesn't feel machine-manufactured." STEVEN GAMBREL

Shutter hardware, Timberlane. 800-250-2221.

10 "A classic elegant shape in a modern clean material—like this Corian doorknob—is such a home run. It's also a lot sexier than its metal counterparts." ERIC HUGHES

Corian knob, H. Theophile. htheophile.com.

11 "I love the orange or lime green rubber shower fittings from Agape. I like materials that reflect the function of the object. The rubber seems more appropriate for carrying water than metal does, as the flexibility of the rubber mirrors the fluidity of water. It reminds me of a garden hose." DIANA KELLOGG

Kaa showerhead, $350. agapedesign.it.

■ "I added lots of horsehair detail to the powder room in my apartment. I made a window shade from appliquéd horsehair and an upholstered horsehair toilet seat with polished nickel nailheads. I thought it was kooky." EMMA JANE PILKINGTON

■ "I get enormous embroidered panels from Lesage that I use on dining room walls." ROBERT COUTURIER

■ "Every door in our office has a different knob. We collect them from clients' rejects. We have knobs from the Pierre Hotel. In the powder room, we have a faceted crystal knob that looks like Chanel jewelry on a door upholstered with vintage Chanel fabric." SCOTT SALVATOR



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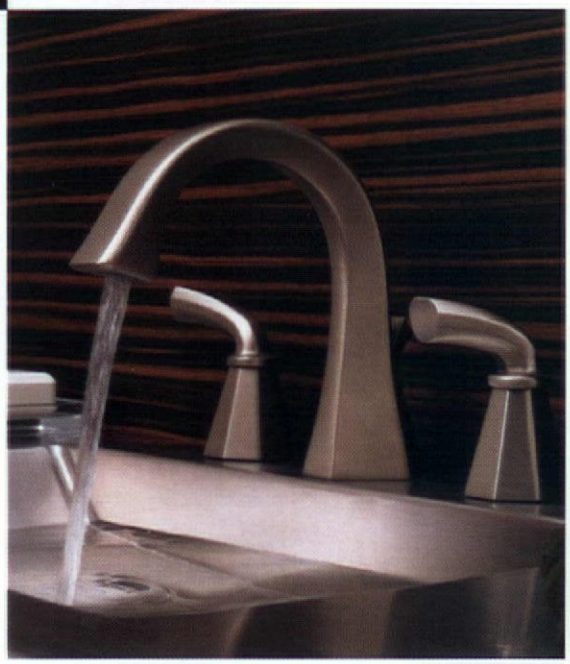


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12

SUBTLE BACKGROUND DETAILS, LIKE STITCHED WALLS OR BOOK-MATCHED STONE SLABS, ADD PATTERN AND TEXTURE

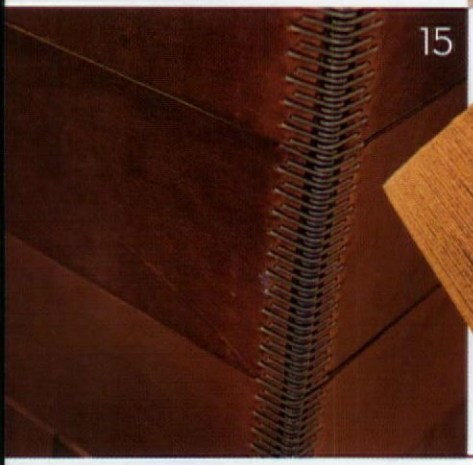

13


14

12 "I wanted to design a secretary that is both modern and traditional. I love the wire front because you can see inside. The piece is customizable; you can choose any color." CHRISTOPHER MAYA
Secretary, $18,650, E. J. Victor. ejvictor.com.

13 "Book-matched marble slabs in bathrooms create a beautiful design in stone that is very architectural. It takes time to find the perfect matching stones." MARTIN HORNER
Custom marble bathroom, Soucie Horner.

14 "I often use wallpaper to line the backs of bookcases. This Venetian paper added pattern to a room with solid-colored walls, carpet, and furniture. I love the dark peony color." KATIE RIDDER
Pheasant wallpaper by Twigs, through John Rosselli & Associates.


15


16

15 "I use leather walls from artist Jim Zivic. The corners are joined with stainless-steel lacing. The look is minimal, handcrafted, completely utilitarian, and industrial chic. It's not decorator-y at all, and that's why I like it." AMY LAU
Custom-made walls. jimzivic.com.

16 "I love using mini-stripes and couture details on lampshades to complement a room's decor." JOHN CHRISTENSEN
Custom shades, Blanche P. Field.

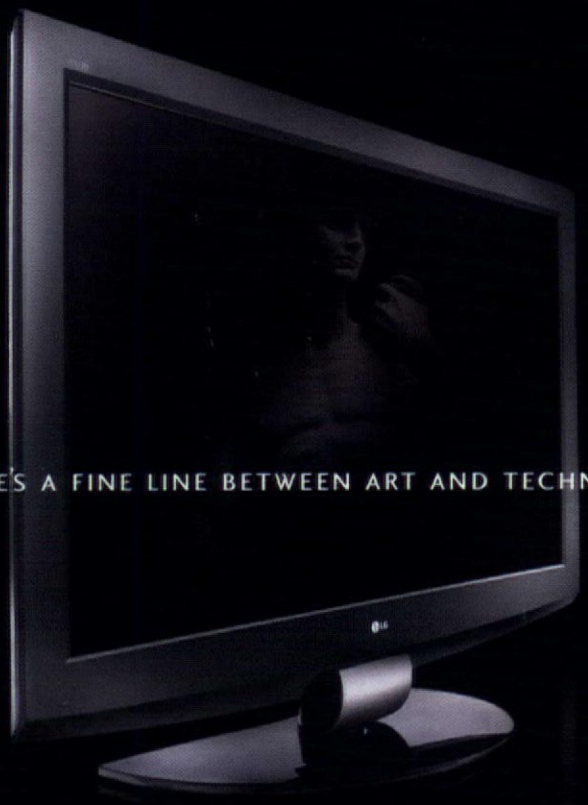
17 "For one house, we had textiles ink-jet-printed with floral motifs and trellises and used them as wall panels. A detail of birds was a leitmotif; they were laser-cut into wood and embroidered on fabric. It's like an adult version of *Where's Waldo?*" MICHAEL SIMON
Custom tiles, Michael Simon Interiors.

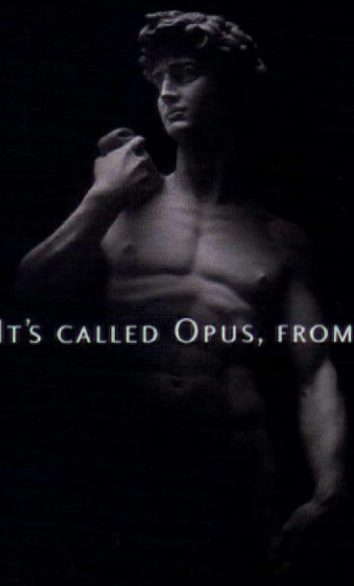
For designers' contact information, see Shopping, last pages.


17

- "We're obsessed with our clients' obsessions. For a family of die-hard sailors, we had the architect run the weather vane through the walls to land in the center of their great room. An artist painted a compass rose on the ceiling where the pointer comes out. All they have to do is look up from the sofa to see where the prevailing wind is blowing." JOE LUCAS

- "I am crazy about antique Turkish embroidered fabrics with abstract floral patterns outlined in silver thread." SARA BENGUR





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At the Table | Alberto Pinto

A RENOWNED INTERIOR DESIGNER BRINGS THE TABLEWARE HE CREATES FOR CLIENTS AND HIMSELF TO A WIDER AUDIENCE BY SABINE ROTHMAN



< Sharp detail, vivid color, and bold pattern characterize the designer's interiors—and the hand-painted plates that are his passion. This neoclassical pattern turns lunch into an event. All plates by Alberto Pinto. Through Bergdorf Goodman. 800-558-1855. albertopintodiffusion.com. Pinto's Orange Slave **BUFFET PLATE**, $65, and **DESSERT PLATE**, $30. Provence **FLUTE** and **WINEGLASS**, $105 each, Nason Moretti, at Seguso Viro. 800-659-5210. Tiger's Eye **FORK**, $1,510, and **KNIFE**, $1,255, Ercuis for Charlotte Moss New York. 888-960-3888. Horn **SHAKERS**, $25, Charlotte Moss New York. Oak leaf **PLACE CARD HOLDER**, $197, Odiot, at Bergdorf Goodman. 800-558-1855. Linen **NAPKIN**, Studija Naturals. For similar, ABC Carpet & Home. 212-473-3000. studio-natural.lv.



< Pinto suggests mixing his plates with what you already have to create lively and personal table settings that can be colorful or classical. Inspired by Hellenic frescoes, his Athena Blue **BUFFET PLATE**, $120, and **DESSERT PLATE**, $83, evoke Jackie Onassis's days in Greece, especially when paired with simple flowers and a rope bracelet used as a **NAPKIN RING**, $6. nantucketknotworks.com. Blue **GOBLET**, $12.50, Pan American Phoenix, NYC. 212-570-0300. Tracy Porter's Precarious Twist **FLATWARE**, $85 for a five-piece setting, Horchow. 877-944-9888. **FISH KNIFE AND CHOPSTICK REST**, $21, Bijoux de la Mer, Shelter Island Heights, NY. 631-749-0877. Hopsack **NAPKIN** in cobalt, $4, Sur La Table. 212-966-3375. Tulsi 18 handwoven cotton **FABRIC**, Malabar.

PHOTOGRAPHED BY PATRICIA HEAL


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At the Table | Alberto Pinto

"SOME MEN COLLECT CARS OR WATCHES. FOR ME, IT IS TABLE SERVICES. I HAVE NEVER KNOWN HOW TO RESIST." AND WHY SHOULD HE?



< Pinto fires up dinner parties by using different plate patterns for every course. Russian Constructivist art sparked the bold Renouveau Russe **BUFFET PLATE**, $103, which we juxtaposed with quasi-imperial motifs, faceted glasses, and an ikat fabric for kinetic appeal. Optic stemless champagne and water **GLASSES**, $25 each, Calvin Klein Home. 212-292-9000. Laetitia **FLATWARE**, $2,472, Odiot, at Bergdorf Goodman. Troia **VASE** in vermeil, $1,290, Pampaloni. 305-695-9370. King **PENGUIN** in 14-karat-gold-plated pewter, $76, Swallow, Brooklyn, NY. 718-222-8201. Linen wave-edge **NAPKIN** in Caper, $24, Dransfield & Ross. 212-741-7278. Mai in Rubis **FABRIC**, Manuel Canovas, through Cowtan & Tout.



< The Agra collection, incorporating delicate Indian motifs, comes in six color schemes, meant to be mixed or matched with élan for a table that's at once bohemian and elegant. Agra Verte **BUFFET PLATE**, $62. Belair **TUMBLER**, $100, and silver **BOTTLE HOLDER**, $25, Charlotte Moss New York. Jean Dubost bamboo-style **FLATWARE**, $250 for a 20-piece set, Sur La Table. surlatable.com. Oval malachite **DISH**, $65, and sterling silver **SPOON**, $30, Ruzzetti and Gow, NYC. 212-327-4281. Marble **GRAPES**, $55 a bunch, Environment337, NYC. 212-254-3400. Alexandre Turpault's Florence linen **NAPKIN** in Light Plum, $22, Elegant Egg Cup, NYC. 212-288-2660. French enameled lava stone **TABLETOP**, Catherine Lagot, NYC.


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A Henrik Knudsen photograph for Lladró

Larder | Artisanal Flour

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Antico Molino Caputo Tipo "00" Pizza Flour
This is the best pizza flour, and, not surprisingly, it's produced in Naples, home of some of the world's best pizza. The flour is 11.5 percent gluten (less than most pizza flours), which is the secret to a crust that is moist but crisp. $17.50 for a five-pack of 2.2-lb. bags. fornobravo.com.

King Arthur 100% Organic White Whole Wheat Flour
The newest addition to King Arthur's line of flours is also the newest staple in my larder. Made from white wheat, it is less coarse and milder in flavor than most whole wheat flours but packs the same nutritional punch. $5.95 for a 5-lb. bag. kingarthurflour.com.

Giusto's Vita-Grain
When I ask professional bread bakers to name a favorite flour, they almost always say Giusto's. These milled organic flours are always delivered fresh, and there is one for every baking need, from pasta to pastry. Starting at $4.50, for a 5-lb. bag. giustos.com.

Littleton Grist Mill
continues to grind its flour between millstones, just as it did in 1798. These coarse flours give great texture to loaves of bread. Among the many varieties: whole rye, whole white, and wheat, $4 for 2.5 lbs.; multigrain, $5 for 2.5 lbs. littletongrist mill.com.



Stone-Buhr Premium Flours
This premium line is the Ferrari of flours. Flavorful, organic, and protein rich, the line includes True All-Purpose, Artisan Bread, and Organic Whole Wheat flours. $3.49 for 2 lbs. cheftools.com. stone-buhr.com.

Williams-Sonoma Baking Mix
This buttermilk-leavened mix is great to have on hand for crusts, shortcakes, biscuits, and muffins. Made with organic, unbleached flour and sweet-cream buttermilk, it comes with great recipes, too. I like it as a basic pancake flour. $15 for 2 lbs. 6 oz. williams-sonoma.com.

Stone-Buhr Washington White All-Purpose Flour
Here's the next generation of white flour. It's organic, locally grown and milled, unbleached, shepherd's grain wheat. Fantastic for cupcakes and muffins. $3 for a 5-lb. bag. cheftools.com.

houseandgarden.com See our Wine & Food page online for chic and practical flour storage.



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Uncorked | The Mix Master

THIERRY HERNANDEZ OF LE BAR IN THE PLAZA ATHÉNÉE IN PARIS IS ONE OF A SELECT GROUP OF WIZARDS WHO ARE TAKING THE COCKTAIL INTO NEW FRONTIERS BY JAY MCINERNEY



Hernandez's creations excite the senses of both sight and taste. From left: the frozen Bellini martini in the shape of a Popsicle, jelly shots, and the raspberry DIY cocktail.

"ZE AMERICAN LADIES pronounce Thierry like *cherie*," says Thierry Hernandez, the slim, silver-haired, impeccably tailored head bartender at Le Bar du Plaza in Paris who bears more than a passing resemblance to Anderson Cooper. The 40-year-old Hernandez, who seems keen on ladies of all nationalities, presides over one of Europe's most fashionable watering holes, tucked inside the lobby of the Plaza Athénée, in addition to overseeing the beverage division of Alain Ducasse's global empire. In recent years, Hernandez has made a name for himself as the Ferran Adrià Acosta of Euro-mixologists—a mad scientist with a keen sense of humor.

A native Parisian who began his career at age 16 behind the bar at the Hotel George V, Hernandez worked briefly in Scotland before landing behind the bar at the Plaza Athénée in 1985. "Here in France," he says, "we have a gastronomic culture, but we don't have a bar culture." Hernandez is trying to change that; he has certainly succeeded with a tribe of fashionable Parisians who tend to be younger and more daringly dressed than their counterparts at the Bar Hemingway at the Ritz, where bartender Colin Field holds court. Hernandez is proud of the fact that the crowd is largely Parisian, though he clearly enjoys the international celebrity quotient, which becomes ridiculously high during fashion week. Hi, Kirsten. Hey, Uma. Wha'sup, Gwen.

The room is a dramatically chic stage—a winsome blend of faux Louis Quinze and neo–Philippe Starck—the creation of Starck protégé Patrick Jouin. The long glass bar looks like an illuminated iceberg, and the lighting changes throughout the night. Even more winsome than the room itself is the cocktail menu created by Hernandez, which includes so-called jelly shots, apple martini Popsicles, and 3-D bubble gum, all of which reflect Hernandez's sense of fun as well as the cutting edge of molecular mixology, a trend inspired by Spanish chef Ferran Adrià Acosta of El Bulli, which weds the bar to the chemistry lab.

Some of these cocktails are more solid than liquid. Among the most intriguing is the jelly shot, which arrives on a plate: four glistening multicolored slabs that look like something you might get at a sushi bar, the most popular of which is the B52, made from Kahlúa, Baileys Irish Cream, and Grand Marnier. The gelatinous texture is

PHOTOGRAPHED BY BEATRIZ DA COSTA

MARTHA'S HOME ECONOMICS
{ lesson 94 }



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Uncorked | The Mix Master

achieved with the help of agar, the food additive derived from seaweed, though Hernandez is proprietary about the exact process. He also serves a Cosmopolitan jelly shot.

One of Hernandez's weirder creations is the Meringue Mojito, the consumption of which involves biting into a minty wafer and then spraying rum into your mouth from an atomizer. More satisfying is the "fashion ice" frozen Bellini martini, which comes in the form of a Popsicle made from vodka, peach liqueur, and peach juice. Vin Diesel is apparently wild for the apple martini fashion ice. Anyone who has ever kept a bottle of vodka in the freezer knows that alcohol doesn't freeze, so these alcoholic Popsicles seem particularly miraculous. Hernandez isn't revealing any secrets. He is also unable or unwilling to divulge the particulars of a new drink to be unveiled this fall that will take the form of a board game involving alcoholic gel-cap game pieces. "I'm just trying to have fun," Hernandez says.

If the setting weren't so theatrically cosmopolitan, the drinks so expensive (26 euros apiece), the patrons so incredibly well dressed, then I could almost imagine that Hernandez was channeling American collegiate hospitality, where drinking games rule and the object of the Velvet Hammer punch is to look and smell as little like alcohol as possible in order to appeal to novice drinkers of the fairer sex. The 3-D bubble gum cocktail, a pretty-in-pink, three-layered beverage composed of vodka jelly, semisolid bubble gum infusion, and milk foam, all served in a parfait glass, seems designed to appeal to Hilary Duff fans. "This cocktail is very popular with the young ladies," Hernandez admits. And, indeed, just across the room, framed within a banquette in front of a pastoral scene by seventeenth-century painter Claude Gelée, two bright young Lindsay Lohan contemporaries in tight jeans and micro-halters are sipping the pink confection.

Le Bar du Plaza also caters to the grown-up palate, making excellent versions of classic cocktails as well as providing an extensive selection of single malts, cognacs, and Armagnacs. The most popular aperitif is the Rose Royal, a Hernandez invention made with fresh raspberry puree, eau-de-vie, and Paul Drouet champagne. His Flower Power is a nonalcoholic, high-oxygen concoction made, allegedly, from floral essences.

Hernandez is a wine lover, and the wine-by-the-glass selection is fairly sophisticated; it recently included a 2004 Chassagne-Montrachet La Romanée from Paul Pillot for 30 euros. You can get a glass of 1999 Dom Perignon for 38 euros, as my fiancée and I did last year after getting engaged at Alain Ducasse's restaurant, directly across the lobby from Le Bar du Plaza. Hernandez, still single, is the first to agree that some occasions are better suited to champagne than to jelly shots. □



At the Bar THE APPLE MARTINI

2 oz. Grey Goose vodka
¾ oz. Sour Apple Pucker
¾ oz. fresh green apple juice
(see Shopping pages for a juicer)
½ oz. rosemary syrup
(see recipe below)
½ oz. elderflower syrup

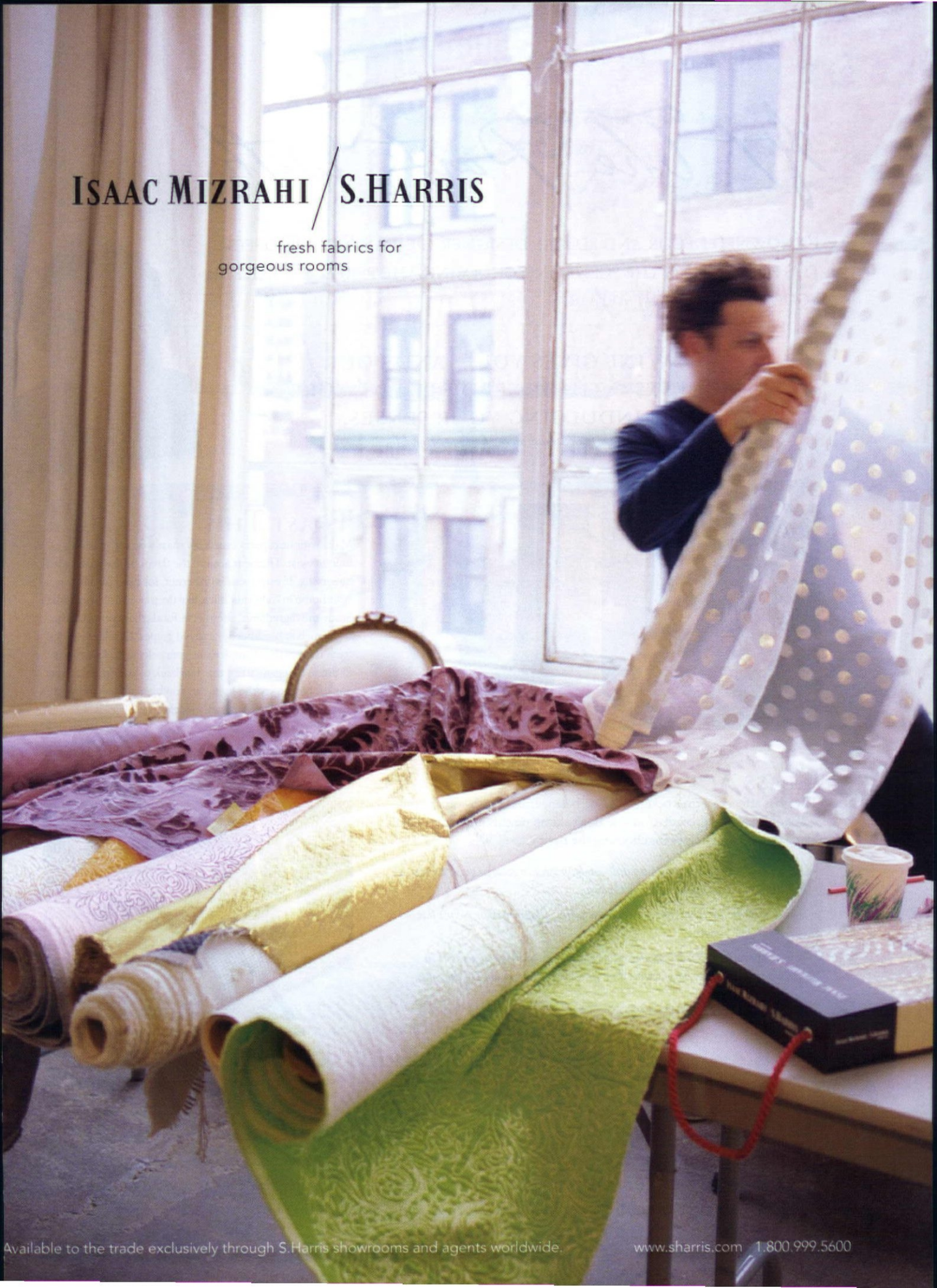
Rosemary syrup:
2 cups water
½ cup sugar
5 sprigs fresh rosemary

Boil for two minutes. Cool, and remove the rosemary.

A vigorous attention to detail separates mixologist Thierry Hernandez from the rest of the pack. Hernandez creates interesting textures with a subtle blend of fresh, fragrant ingredients, like newly pressed green apple juice and rosemary syrup, for his apple martini.

Combine all the ingredients in the recipe, place them in a cocktail shaker with plenty of ice, and shake vigorously. Serve straight up with a sprig of rosemary.

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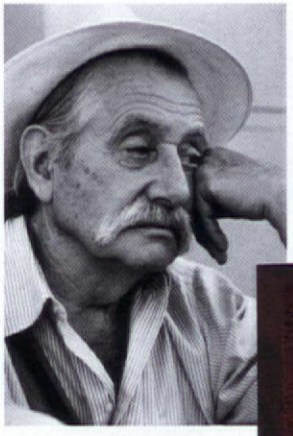
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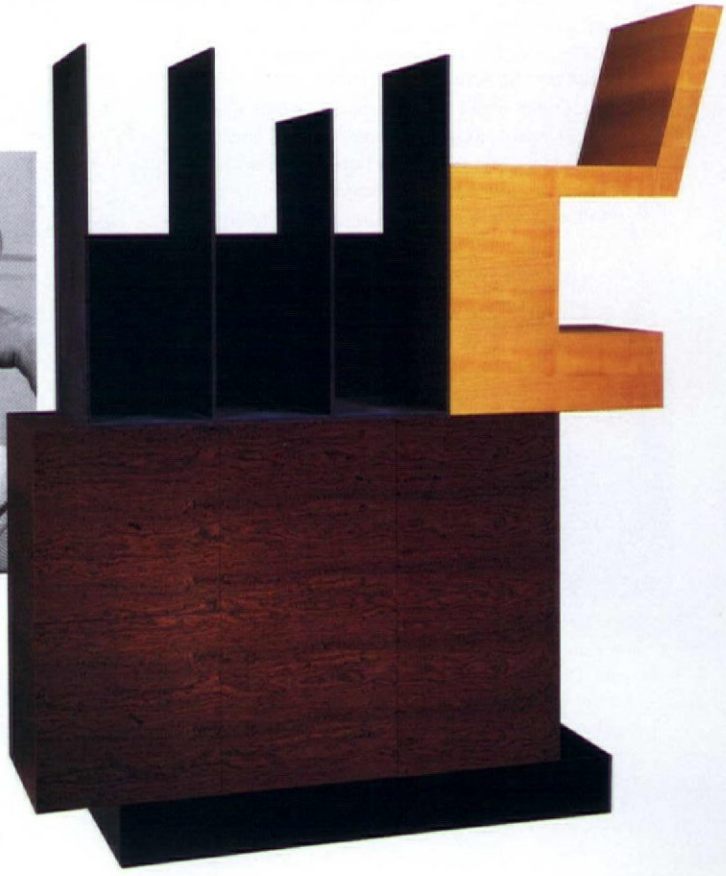


ICON

Few can forget Grace Kelly's film depictions of cool elegance mixed with vulnerability. Her subsequent role as Princess Grace of Monaco only validated her enduring allure. On the occasion of the 25th anniversary of her passing, the principality is presenting "Grace, Princess of Monaco: A Tribute to the Life and Legacy of Grace Kelly," an exhibition of some of her most memorable outfits, her 1954 best actress Oscar (for *The Country Girl*), her engagement ring, home movies, and other personal items. The show can be seen at Sotheby's in New York from October 15 to 26. An awards gala at Sotheby's on October 25 will include a charity auction of Kelly mementos, such as a gown she wore, left, in *High Society*. Proceeds will benefit the Princess Grace Foundation USA. sothebys.com. pgfusa.org. —GERALDINE DE PUY

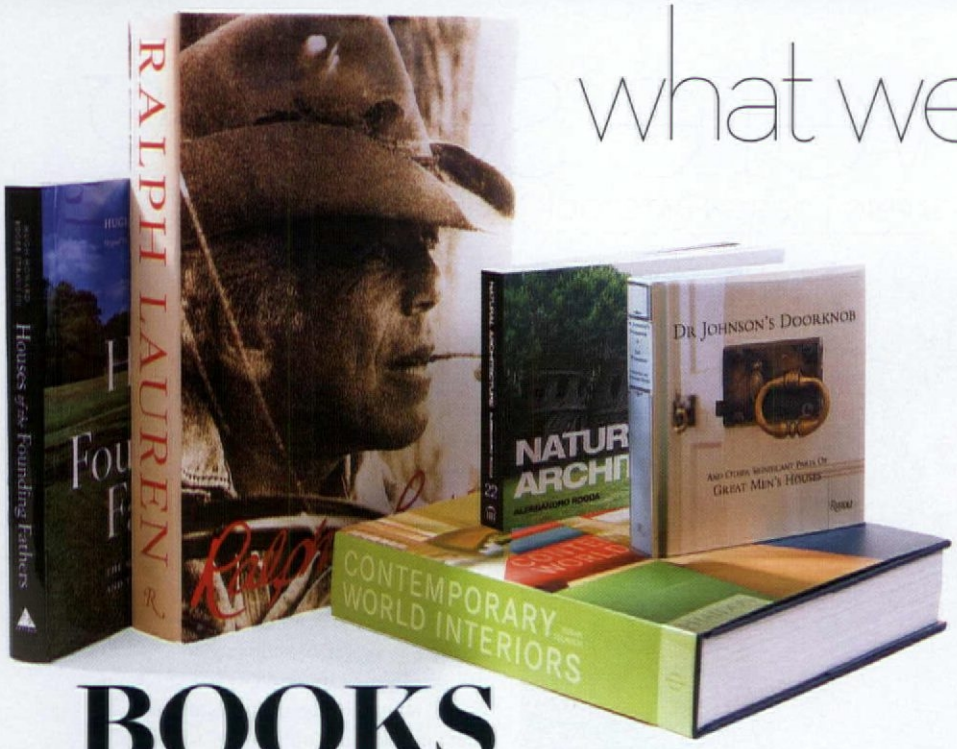
DESIGN





Furthering the convergence of the worlds of art and design, uptown New York furniture maestro Barry Friedman has moved, with his canny new partner, Marc Benda, to the city's gallery-choked Chelsea district. Friedman Benda, as the pair's new space is called, has opened with a bang: an exhibition of the recent work of a design colossus, Ettore Sottsass. This series of limited-edition furniture and glassworks demonstrates that, at 90 years of age, the Italian architect, right, remains a genius of subversive design. Some of his enigmatic new furniture compositions are constructed out of a single type of tropical wood; others combine wood, often painted, with materials such as patinated aluminum and acrylic. Although they all possess the quiet authority of architecture, these structures—note the outsized proportions and skewed details on the nr68 cabinet, far right—demand that they be viewed as seriously as sculpture. Equally challenging are Sottsass's brilliantly colored glass assemblages, which are by turns seductive and discomfiting. friedmanbenda.com. —MARISA BARTOLUCCI

what we're seeing



BOOKS

The very size—an 11.5-by-15-inch volume of 512 pages—of **RALPH LAUREN** (Rizzoli, $135) seems appropriate for the man whose style permeates millions of closets, even entire houses. "Personal style," writes Lauren, in what could serve nicely as his epitaph, "is basically self-confidence." **CONTEMPORARY WORLD INTERIORS** (Phaidon, $75) is equally hefty. Examining interiors—residences, shops, houses of worship, restaurants—as "a legitimate index of culture," Susan Yelavich smartly surveys more than 450 projects. The delightful **DR. JOHNSON'S DOORKNOB** shows us the banisters, mirrors, and other "significant parts" of the shrinelike houses of great men. God may be in the details, but Germaine Greer's point in the foreword is that it is often women—Freud's wife, Samuel Morse's mistress—who are the anonymous forces behind them. Ecologically sensitive projects make up **NATURAL ARCHITECTURE** (Princeton Architectural Press, $35). Some, such as a water station and a chicken house, are practical; many are dazzling in their inventiveness and beauty; and all were made from materials on-site. **HOUSES OF THE FOUNDING FATHERS** (Artisan, $50) is not a roundup of the usual suspects—Monticello, Mount Vernon—though they are included. There's meat, and fine tidbits, such as how Jeremiah Lee, a key Revolutionary figure in Massachusetts, met his end, and why few of us know of him. —KATRINE AMES

SHOPPING

Gardening geek alert! The New York Botanical Garden has revamped its Web site to include the best products from the garden's store, plus features such as the Expert Exchange, which offers advice from the horticultural staff as well as excerpts and reading recommendations from the shop's book manager. There's also a forum where you can get eco-gardening tips from the NYBG's experts and other gardeners. The online shop stocks many green products, from organic compost to furniture, like the sleek Spoon lounge, below, made from eco-friendly liana vines. A well-edited selection of unusual perennials and houseplants rounds out the mix. Sales benefit the NYBG's horticultural, scientific, and educational programs. Type away. Now you have ten green fingers. nybgshop.org.
—MELISSA OZAWA



DESIGN DATEBOOK



SEPTEMBER 28 TO JANUARY 6
"PAINTED WITH WORDS: VINCENT VAN GOGH'S LETTERS TO ÉMILE BERNARD," MORGAN LIBRARY & MUSEUM, NYC
Van Gogh's correspondence with artist and poet Émile Bernard reveals the painter's deepest thoughts about his works in progress, including the self-portrait above. Some letters contain sketches, among them a draft of his celebrated *Starry Night Over the Rhone*. themorgan.org.

OCTOBER 6, 7
THE CHINATI AND JUDD FOUNDATIONS' 21ST ANNUAL OPEN HOUSE, MARFA, TX
Exhibits of works by Donald Judd, David Rabinowitch, and others will be open to the public free for two days. Another highlight: a performance by the iconic pop group Sonic Youth. chinati.org. juddfoundation.org.

OCTOBER 12 TO JANUARY 6
"STYLIZED SCULPTURE: CONTEMPORARY JAPANESE FASHION FROM THE KYOTO COSTUME INSTITUTE," ASIAN ART MUSEUM, SAN FRANCISCO
The artistry of Japanese couture is explored in this exhibit, which features pieces by designers such as Issey Miyake, Junya Watanabe, and Yohji Yamamoto. asianart.org.



OCTOBER 26 TO JANUARY 27
"FABULOUS FAKES: JEWELRY BY KENNETH JAY LANE," RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART, PROVIDENCE
Lane has designed pieces worn by clients ranging from Jacqueline Onassis and Diana Vreeland to Britney Spears. This show, covering a nearly 50-year career, includes hundreds of his creations, such as a hinged golden ram's head bracelet, below, left. risdmuseum.org.



OCTOBER 29 TO FEBRUARY 11
"©MURAKAMI," MUSEUM OF CONTEMPORARY ART, LOS ANGELES Takashi Murakami's bold, cartoonlike aesthetic is celebrated in this retrospective, which covers his work from the early 1990s to the present. It features more than 90 items in different media, including the signboard TAKASHI sticker, above. moca.org. —G. DE P.

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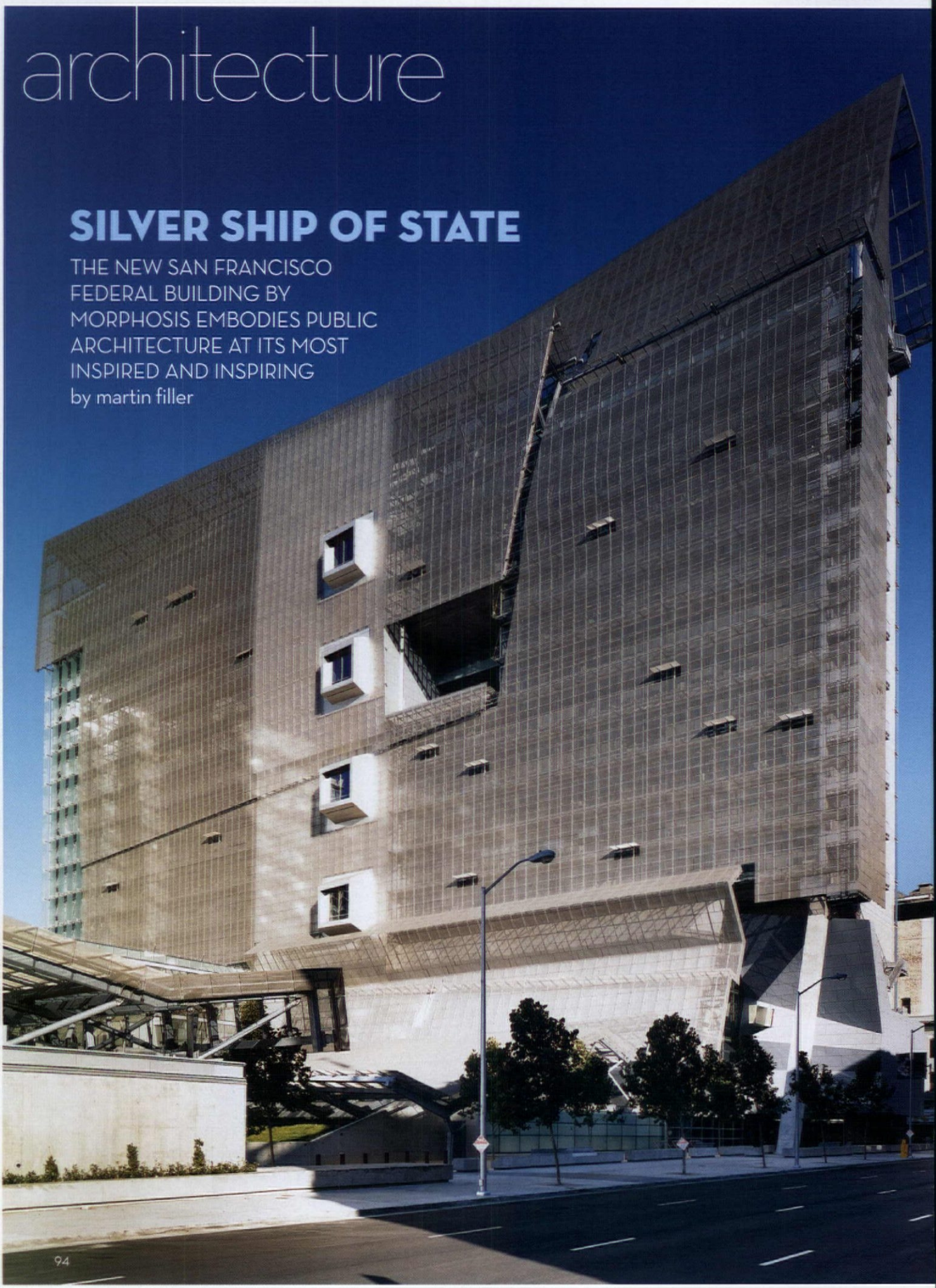
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THE NEW SAN FRANCISCO FEDERAL BUILDING BY MORPHOSIS EMBODIES PUBLIC ARCHITECTURE AT ITS MOST INSPIRED AND INSPIRING

by martin filler





The dramatic entry hall is defined by diagonal concrete columns along the south facade and illuminated by lanternlike light boxes protruding from the slanting inner wall. ■ The slab-shaped exterior, opposite page, is shrouded in a metal mesh skin and punctuated through its midsection by the open "sky garden."

PHOTOGRAPHED BY DOUG HALL

THE STUNNING NEW Federal Building in San Francisco leaves little doubt that its principal designer, Thom Mayne, of the Santa Monica–based firm Morphosis, is now preeminent among his 60-something generation of American architects and that he must also be numbered among a tiny fraternity of contemporary international masters, including Rem Koolhaas, Jacques Herzog, Pierre de Meuron, and Jean Nouvel. Mayne's high-profile, noncommercial commissions (mainly for governmental and educational institutions) have kept him from becoming another brandable marketing shill. He in turn has been creating buildings consistent in their seriousness, ambition, and social purpose.





Mayne's new masterpiece, latest in his exhilarating run of commissions from the U.S. government, is his most impressive work to date. The mid-rise urban office slab, adjacent to San Francisco's Beaux-Arts Civic Center, retains all the brash power that first brought him (and his former partner, Michael Rotondi) praise during the early 1980s, but it confirms an important artist now at the top of his game. There has been nothing of comparable daring built in America under the auspices of the federal government in living memory.

The San Francisco Federal Building is one of those rare works that you know are great from your very first glimpse. The 18-story structure rises like a ship above its low-rise neighbors. Its general form—a narrow slab longer than it is high—has two obvious precedents: Le Corbusier's Unités d'Habitation, the concrete apartment houses he built in several European cities after World War II, and Mayne's own Caltrans building in Los Angeles (*House & Garden*, February 2005), the metal-scrim-skinned state office structure that has been prominently featured in car commercials and music videos.

The San Francisco Federal Building is not Caltrans revisited but represents the same quantum leap that occurred between Frank Gehry's Guggenheim Museum Bilbao and his later Walt Disney



The Federal Building's gossamer metal cladding, top, is handled like a bolt of fabric that billows at ground level and floats above the day care center. ■ The three-story-high "sky garden," above, commands sweeping southern views of San Francisco harbor and has become a favorite spot for employees to have lunch. ■ Morphosis's facility with elegantly detailed but inexpensive materials is apparent in the stairway of industrial metal decking and mesh, right.


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Concert Hall in L.A. In both cases the subsequent work develops several concepts more richly, and the results are far more satisfying. Everything falls into place with the seeming inevitability that is a hallmark of first-rate art.

Federal architecture in this country has generally been far from first-rate, however, tending toward conservative versions of classical prototypes in every successive permutation from Greek Revival to postmodernism. That track record makes the sponsorship of the San Francisco Federal Building all the more surprising and thrilling. The problem of dull government design was confronted 45 years ago by Daniel Patrick Moynihan, then a junior official in the Kennedy administration, in his "Guiding Principles for Federal Architecture," which eventually inspired the Design Excellence Program of the General Services Administration, the national government's real estate agency. The Reagan era had been marked by postmodern federal courthouses embalmed in Classical ornament, and aspiring young architects viewed the feds as a hopeless patron. But by 1994, the program's chief architect, Ed Feiner, had begun seeking out the best vanguard designers.

It's easy to see why good architects had traditionally ignored Uncle Sam. And, as principal project manager for the new San Francisco landmark, Tim Christ, of Morphosis, recalls, "Architecture schools did a terrible disservice by encouraging a whole generation of students to write off the federal government as a client, drumming it into us that there was no public realm in this country." Idealistic officials such as Feiner and the GSA's Pacific Rim Region project executive, Maria Ciprazo, showed how the heights of excellence can be scaled while working through the snafus typical of the government. With an excess of modesty, Mayne insists that Morphosis has won its string of federal commissions—including the NOAA Satellite Control Center near Washington, D.C. (*House & Garden*, July 2006)—not because of his Pritzker Prize or design flair, but because of his firm's dependability for bringing jobs in within estimate and on time. That certainly helps with a client famous for tight regulations and strict oversight (unless you're Halliburton).

AT THE SAN FRANCISCO FEDERAL BUILDING, EVERYTHING FALLS INTO PLACE WITH THE SEEMING INEVITABILITY THAT IS A HALLMARK OF FIRST-RATE ART

The $144 million Federal Building cost a remarkable $239 per square foot, as opposed to the $325 to $350 typical of comparable office construction in San Francisco. Though the tough, no-nonsense materials Morphosis used here—exposed concrete, perforated wood paneling, industrial-grade metal decking—are unapologetically inexpensive, they are handled with an elegance that glitzy materials often lack.

The office slab is pushed to the north end of its full-city-block site, right to the sidewalk line of the narrow alley at the rear of the structure, and just south of Market Street. This configuration frees a large, plazalike space bounded by Seventh Street to the east and Mission Street to the south. To help the new monolith engage with its low-rise surroundings, Mayne made the employees' day-care center (which is also available to community residents) the focus of the forecourt and placed the building's freestanding restaurant at the busy street corner.

The 240-foot-high building is entered at its east end, after one passes through a phalanx of concrete security barriers divertingly disguised as cubist benches. The south facade's perforated metal sunscreens are similar to those at Caltrans, but the similarities end as

soon as you enter the Federal Building's stupendous main lobby. Instead of the handkerchief-sized vestibule at Caltrans, the San Francisco lobby is vast and deep. It plunges one story below entry level and soars five stories above it. This grand hall, with its slanting outer wall, colossal diagonal columns, stately stairways, and bleacherlike seating, is as imposing as a Piranesi architectural fantasy, but without any Classical clichés.

The Federal Building, conceived during the California energy scam that culminated in the downfall of Enron, is highly energy-efficient. Because security requires that the lower floors of U.S. government facilities be sealed to guard against bioterrorism, the ventilation system here is a hybrid, with air-conditioning used only on the first five stories. But above that, Morphosis took advantage of San Francisco's brisk northwest winds and gave the relatively narrow slab—just 65 feet deep—cross-ventilation through operable windows and undulating concrete ceilings that direct air flow from north to south. The structure's concrete skeleton absorbs lower nighttime temperatures and keeps the un-air-conditioned offices cool during the day. The biggest noticeable flaw thus far has been excessive glare on the south facade, where workers have taken to putting umbrellas over their computer screens. The ad hoc parasols look quite good, actually.

Some of the kinks will be worked out easily, others perhaps not, but path-breaking architecture has never been without its glitches. By any measure, the compensations of this stimulating workplace overwhelmingly outweigh the shortcomings. Extraordinary commissioned artwork by Edward Ruscha and James Turrell, as well as the three-story-high "sky garden," with panoramic vistas of San Francisco harbor, and the handsomest child-care facility I've ever seen, are amenities so life-enhancing that the San Francisco Federal Building's lucky inhabitants need never doubt that this is a victory for them as much as for the art of architecture. □



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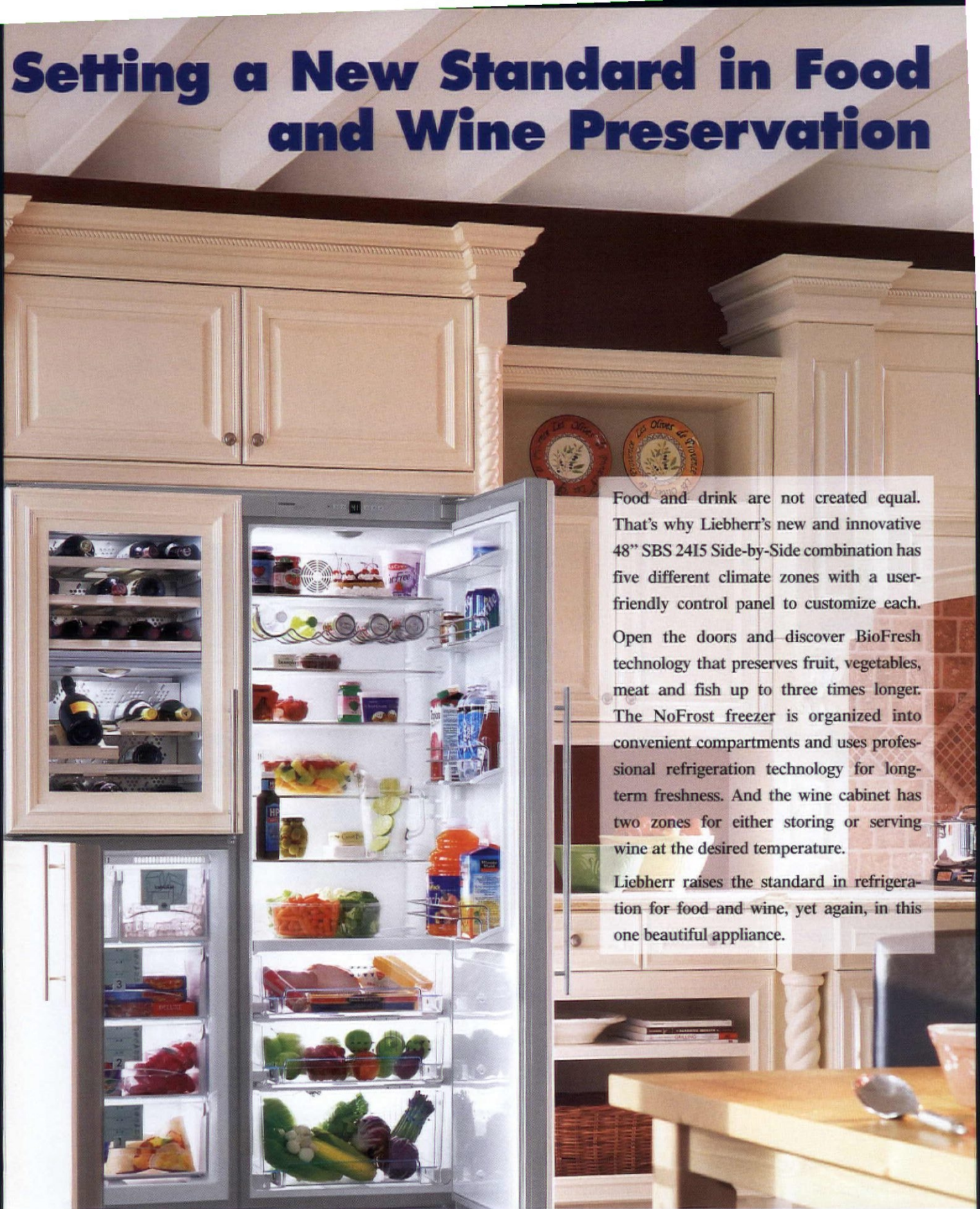
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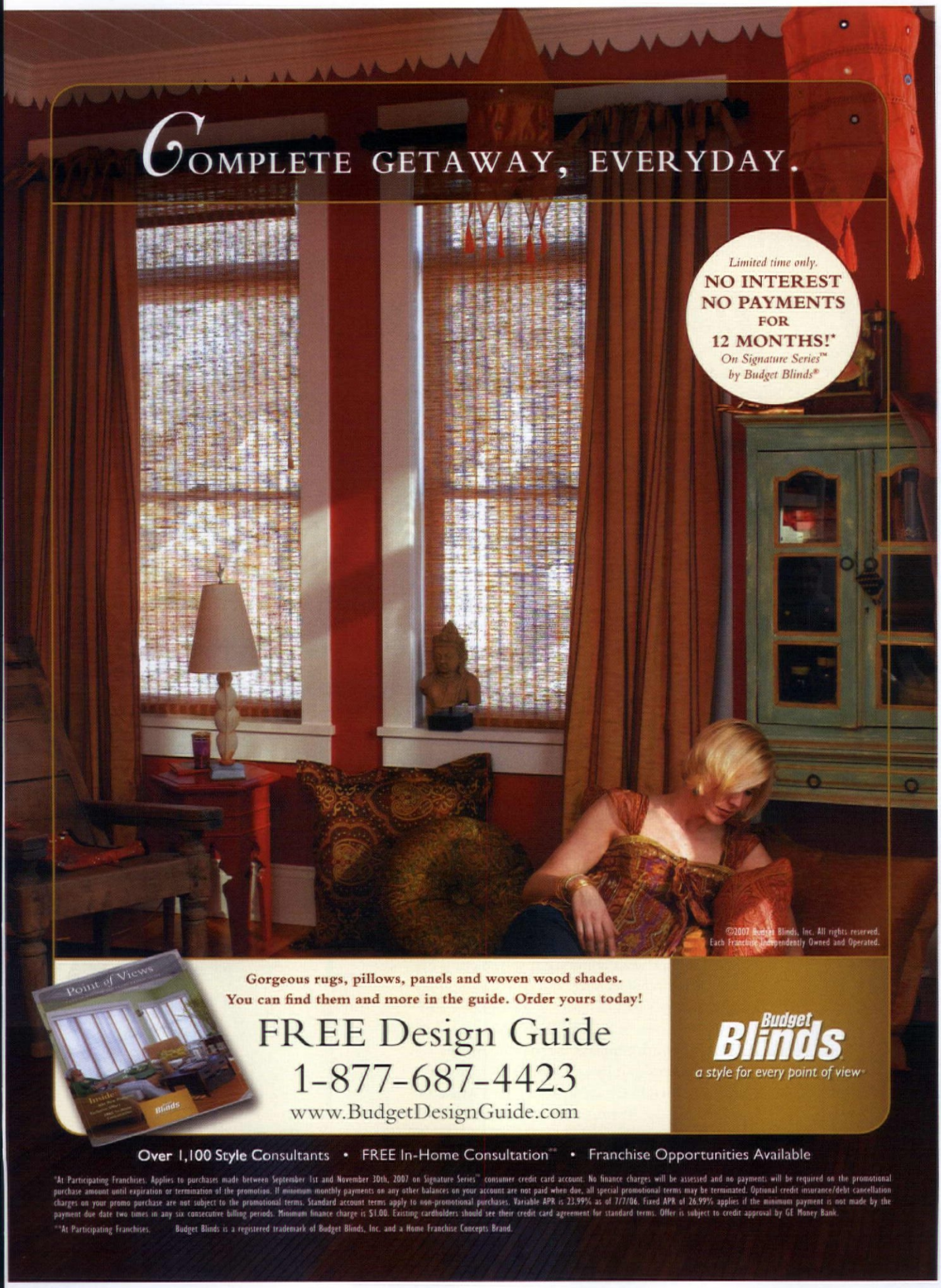
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FOR THE BIRDS

JAMES PROSEK'S LUSH AND VIVID RENDERINGS OF FEATHERED CREATURES AND FISH DO NOT SIMPLY CELEBRATE NATURE BUT ARE AN ATTEMPT TO TEACH US EMPATHY FOR OTHER SPECIES

by jennifer olshin

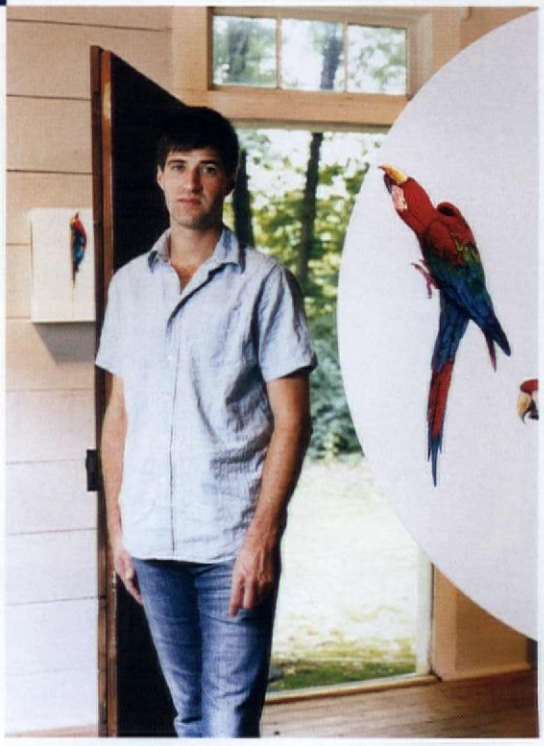


The detail and intensity of James Prosek's paintings are typified in his *Untitled (Single Macaw)*, above. ▪ The 32-year-old artist, right, poses in his studio in Easton, CT, his hometown.

JAMES PROSEK has been painting birds and fish since he was a small child, but each time he approaches his subjects it is with the wonder of a first encounter. His stunningly detailed canvases fully capture the vitality of these creatures: each feather of a bird's vivid plumage stands out; we feel the primal force in the eye of a parrot and the inherent menace of its beak. Translucent fish that glimmer with color seem to radiate a life aura. "I'm drawn to birds and fish because they live in realms we cannot access; it's slightly escapist," Prosek says. "Catching a fish is like capturing a fairy. My work connects me to other worlds."

The general public can enter Prosek's world at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, where his first solo museum show, titled "Life and Death—A Visual Taxonomy," opens on September 16. Though Prosek is often compared to John James Audubon, his newest work reveals that he has a mission much more profound than that of the famed wildlife painter. Far from mere documents of the animal world, Prosek's work contains a deeper message about ways that humankind observes and attempts to control nature.

Audubon was an influence. As a youngster, Prosek—a native of Easton, Connecticut, where he still lives and works—devoured the naturalist's celebrated *Birds of America*. Prosek began to paint at age five and started cataloging birds soon after. By nine, he had completed his first "book of birds," as he calls it: a collection of watercolors that included both local birds, such as the warblers that he saw in his backyard, and more exotic species, such as parrots, which he copied from field guides. "I'm a sucker for color, and I even loved the sound of the names," Prosek says, explaining his youthful passion. "*Macaw, cock-of-the-rock,* and *toucan* were words that had almost magical properties for me." While still in college, he published a highly regarded compendium of North American trout that featured his own



PHOTOGRAPHED BY JESSICA BACKHAUS

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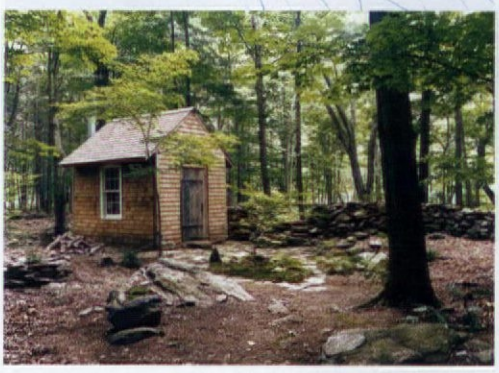
watercolors and text. By 28, he had published six illustrated books and a travelogue on fly-fishing.

But even as he was perfecting his talents with a brush, Prosek, now 32, was developing an artistic philosophy, as his latest work shows. Among the highlights of the Aldrich exhibition is an untitled work on a large round canvas featuring seven green-winged macaws. Depicted in sharp hues—bright red, cobalt blue, purple, cerulean, and turquoise—the birds, with their intense gaze and long, attenuated tails, are so realistically defined that they seem to twitch on the canvas. Between the macaws, Prosek has imposed a network of "flight lines," a series of winding tracks that, like the contrails left by a passing jet plane, mark the residue of movement through space. "Our age demands more than pure depiction," Prosek explains. "I want to say more. I want to paint what we don't see, what we cannot quantify: the space around and between creatures, their interconnectedness."

The round format and the use of blank space in the canvas are also part of a statement. The parrots are surrounded by white, with no hint of their tropical habitat of lush foliage. The circular canvas, Prosek says, mirrors the perspective of the human eye viewing the birds through a pair of binoculars or a microscope, or down the barrel of a shotgun. It is a subtle but powerful critique of man's tendency to isolate creatures, to make nature a matter of "us" and "them."

Naming and classifying species is another way that, Prosek believes, human beings symbolically try to control nature. He is both attracted to and repelled by the animal names he learned as a child, and his artwork seems to reveal a longing for some sort of anonymous, egalitarian ecosystem. Prosek's series of paintings "Untitled (After Peterson)" depicts tree branches filled with birds shown only in black silhouette and marked with numbers. In the absence of names and recognizable features, Prosek is asking us to look at the birds as members of a universe of symbiotic creatures to which we ourselves belong, rather than as entries in a zoological encyclopedia. "The human mind naturally organizes what it sees into systems to better cope with the chaos of nature," says Prosek. "But by organizing nature we make it static."

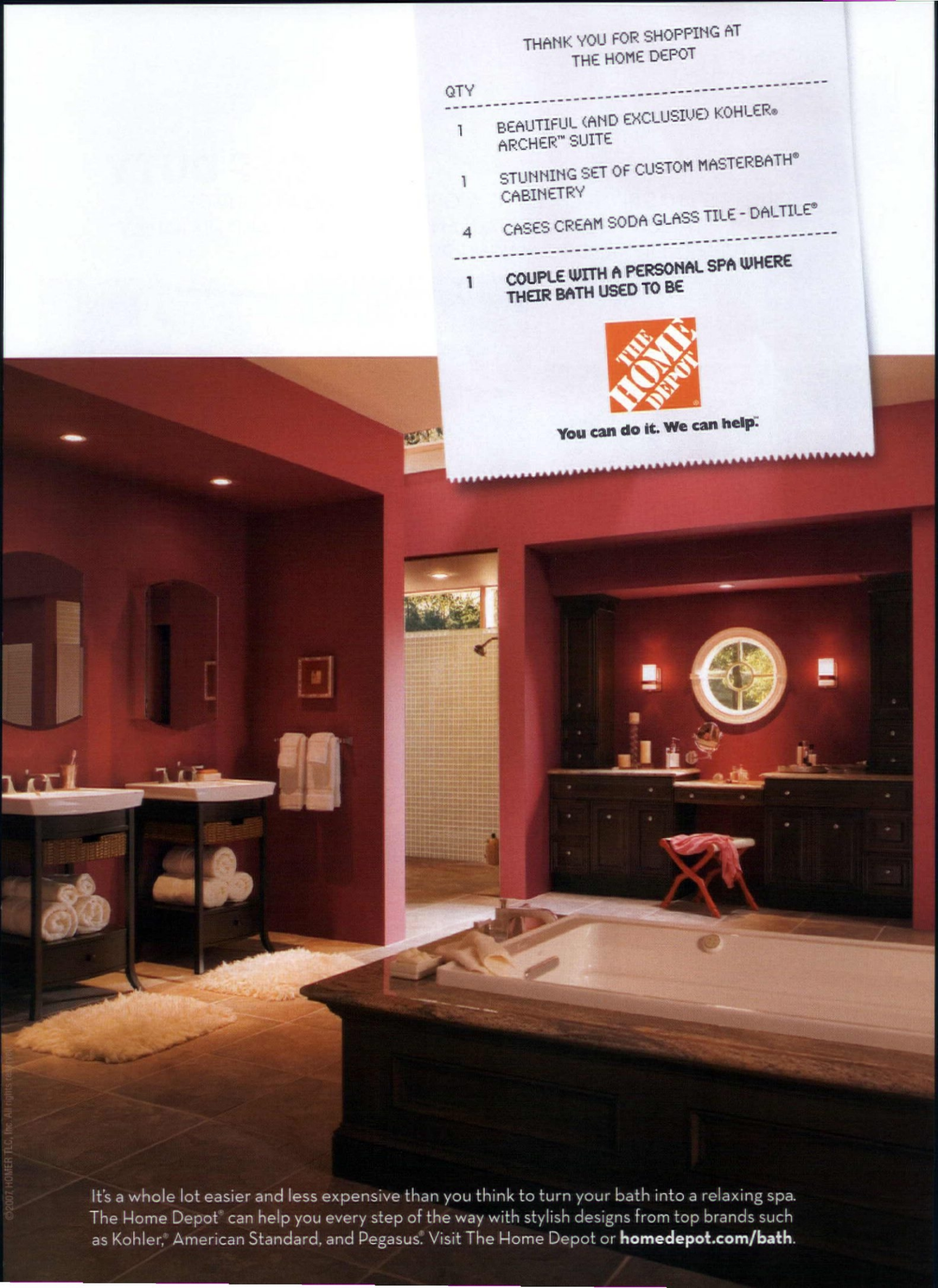




Lines that suggest flight paths, a signal Prosek device, can be seen in his *Untitled (Hummingbird)*, top. ■ Prosek's studio, above, is a one-room schoolhouse built in 1850 and relocated from another part of Easton.

With his mix of awe and concern for nature, Prosek will always be compared with the great American painters and naturalists who came before him. In spirit, however, Prosek seems more like Huckleberry Finn: first, in the sense of a boy who paddles down the Mississippi, marveling at the mystery and beauty of nature and guided by a desire to explore the unknown; more importantly, as a young man who receives a moral epiphany. When he saves his friend Jim, a runaway slave, Huck learns, as Prosek did with his birds and fish, that we are all on this earth together.

Jennifer Olshin is a New York gallerist and writer.


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OFF DUTY

JOHN BESH HAS REINVENTED NEW ORLEANS FOOD AT FOUR OF THE CITY'S BEST RESTAURANTS. AT HOME, HE AND HIS FAMILY TURN THEIR HAND TO MAKING PIZZA by damaris colhoun





The Beshes at home in Slidell, LA, above, where the addition of an outdoor kitchen by Viking has turned pizza making into a family activity. ■ John Besh, below, uses a range of local ingredients to make pizza Margherita, foreground, top right, as well as the ham and Parmesan pizza and the pizza with goat cheese and soft-boiled egg.



PIZZA IS NOT the first thing that comes to mind when you think of Creole cooking. But for celebrated chef John Besh, whose four New Orleans restaurants—August, Besh Steak, La Provence, and Lüke—update and polish regional dishes like barbecued shrimp and gumbo, pizza can be a welcome change. "Some years ago, chefs in New Orleans looked anywhere but home for inspiration," Besh says. "Since Katrina, we've come back to Louisiana's food culture with a renewed interest." In Besh's professional life, Creole cooking is something of an obsession, and that's where pizza comes in. "When I cook at home I crave any flavor but Creole," he says.

Besh and his wife, Jenifer, were born in Slidell, Louisiana, just 30 miles outside New Orleans, and they live there now with their four boys, Brendan, Jack, Luke, and Andrew. The Besh backyard, which overlooks a gum tree bayou, is an ideal place for a pizza party, especially since the installation of a

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custom outdoor kitchen by Viking that features a gas grill, a meat smoker, a beer tap, and, not coincidentally, a pizza oven. Besh, who admits that he can still "see and taste" his mother's trout almandine whenever he smells browned butter, has found that pizza is a food he can share with his boys. "We all roll out our dough and choose our favorite toppings," he says. "It's communal cooking."

Pizza may not be traditional Louisiana fare, but the Besh family pies reflect the region's bounty. Wild chanterelle and porcini mushrooms, foraged locally, are paired with aged goat cheese and a soft-boiled egg. Rosemary crust, rolled in coarse semolina flour to keep it crispy in the muggy heat, is topped with Parmesan cheese and country ham from Creole Country Sausage in New Orleans. And, thanks to Louisiana's long growing season, heirloom tomatoes—grown by farmer Jim Core—are available well into fall for classic pizza Margherita. Whether he is cooking in his restaurants or at home, the hunt for seasonal fare leads Besh to another favorite source: the nearby Vietnamese farmers' market. If such a market seems, like pizza, an anomaly to Creole culture, Besh is quick to point out that Katrina changed everything. "The Vietnamese community was the first to revive itself after Katrina," Besh says. A former Marine who served in Desert Storm, Besh volunteered many days of cooking Creole and Cajun meals en masse for his shattered city after the storm; to him, buying the fish and vegetables that were "caught in the nets and grown in the yards" of these farmers is not just a matter of taste but of civic duty.







Besh and his son Jack, top, put the finishing touches on a pie. ■ The local Vietnamese farmers' market, above, is one of the chef's favorite resources. ■ The family, left, on the bayou, which leads to the Mississippi River.

In his own yard, it's just 20 steps from his kitchen door to the bayou, which eventually leads to the Mississippi River, before it spills into the Gulf of Mexico. "This little bayou will take you anywhere in the world," Besh says, but "it's food that reminds me of who I am and where I come from." And while crawfish and fried chicken are regulars on Besh's table, Italian-style pizza followed by sweet tea and a chunk of watermelon have a place in his yard.

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Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)... the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker, maker of StriVectin-SD.

"When we first handed out samples of the StriVectin® formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'My crows' feet have visibly disappeared,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

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Study References:
[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks)

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In the Garden



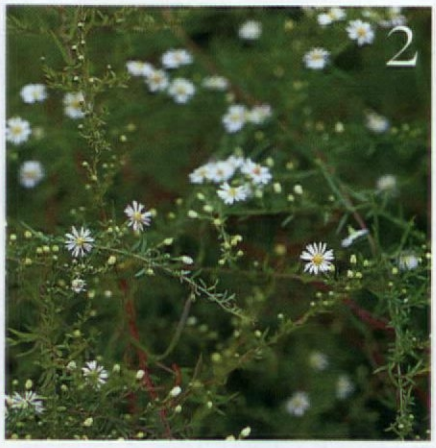
Asters

They lie in wait all summer, and while other flowers fade as days shorten, these cheerful beauties explode with color BY SUSAN HEEGER

A large, stunning bouquet of a variety of late-blooming asters puts on a show in an antique Weller vase.

PHOTOGRAPHED BY MARION BRENNER









like petal-edged happy faces, asters coax you to smile. In their autumn multitudes, they revive waning summer gardens and make them full again. The aster's bloom, in rich violets and blues, is rather radiant, with a daisy's effervescent spark.

In fact, asters are daisy relatives and belong to the same plant family as African, gerber, and Shasta daisies. Mostly North American natives—woodland and prairie wildflowers—asters have long captivated English and German breeders, who have hybridized and tamed them. The resulting plants are less "weedy" than their wilder cousins, and many have staunch stems and sturdy foliage that won't thin or tatter as you wait for them to flower.

That wait is part of the asters' charm, says Deborah Whigham, who grows them at Digging Dog, the Albion, California, nursery that she owns with her husband, Gary Ratway. "There's nothing like asters for the late-season border," she says. "Their buds swell through the summer; then finally they burst open in masses, like the garden's wonderful last hurrah."

For the most part, asters are a cinch to grow. What they want, Whigham says, is ample sun, reasonably fertile soil, and an annual late fall cutback to the ground. Plant them on average two feet apart to promote air circulation and discourage mildew. Dig an all-purpose organic compost, at a volume of about 25 percent, into your planting bed, but don't add fertilizer. Whigham and Ratway never use chemical fertilizer, but they top beds with an inch of organic compost every year or two in late winter. "If you over-amp these plants, they flop," Whigham says, "and you have to stake them."

Now for the fun part: what to plant with your asters. Gertrude Jekyll devoted a whole border to her aster favorites. Yet in Whigham's view, these plants are especially brilliant minglers, setting off other perennials and adding depth and sparkle to a bed. Ratway, a landscape designer, likes to capitalize on the aster's freewheeling soul by pairing it with tossing prairie grasses such as calamagrostis and miscanthus. From vividly detailed asters such as 'Coombe Fishacre,' with its pink-lilac petals and mauve centers, he builds tone-on-tone collages using hefty mates like purple joe-pye weed (*Eupatorium purpureum*).

Even after fading, many asters aren't through. "They often have quite interesting colorful seed heads," Whigham says. One last gift from a generous plant.

1 This chance seedling of *Aster novi-belgii*, which produces fluffy, camel-colored seed heads, will be available in spring. 2 *A. lateriflorus* 'White Lovely' is a copious late summer bloomer. 3 Violet flowers of *A. cordifolius* bloom on wiry red stems. Bright yellow *Crocosmia* 'Sofaterre' offers contrast in a flower bed. 4 From left: *A.* 'Harrington's Pink,' *A. ericoides* 'Ring Dove,' *A. frikartii* 'Jungfrau' (in front of vase), *A. turbinellus*, *A. novae-angliae* 'Purple Dome,' and *A. lateriflorus* 'Coombe Fishacre.' Digging Dog Nursery. 707-937-1130. diggingdog.com.

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Field Trip

Calm Voyage With new paintings by Hiroshi Senju, the Philadelphia house and garden Shofuso is a serene expression of traditional and contemporary Japanese design

BY MELISSA OZAWA



Two Japanese maples stand next to the main house. The berm beside the stream offers visitors a view of the architectural details of the house, including the layered *hinoki* bark roof.

WALKING THROUGH Fairmount Park in Philadelphia, you hardly expect to find a traditional seventeenth-century-style Japanese house. At Shofuso, which is set in a lovely garden with a pond, visitors can participate in Japanese cultural events, including the ritual of the formal tea ceremony. The house has an extraordinary history. Originally built in Japan and reassembled in the courtyard of the Museum of Modern Art in New York City, it is no mere museum piece. This classic example of Japanese architecture and garden design bridges the past and the present, offering a direct experience of the traditional Japanese aesthetic in a contemporary context. Last spring, acclaimed Japanese artist Hiroshi Senju painted 20 murals to adorn the building's sliding doors (fusuma) and centerpiece alcove (tokonoma).

Shofuso was created for a 1954 exhibition of modernist houses at MoMA—a gift from Japan as a goodwill gesture after World War II. With the support of John D. Rockefeller III, who had a strong interest in Japanese culture, and Arthur Drexler, curator of MoMA's department of architecture and design, architect Junzo Yoshimura was commissioned to design a building that would show the influence of traditional Japanese aesthetics on modernist architecture. Yoshimura, who later created the Japan Society's headquarters in New York City, drew upon the famous Kojo-in reception hall near Kyoto for inspiration, using principles of Shoin-zukuri, a style of architecture that dates back several centuries to the Momoyama period. The house was shipped from Japan to MoMA, where it was reassembled. In 1958, it was moved to Philadelphia.

The building, made from hinoki, or Japanese cypress, has a 12-foot-wide alcove, a kitchen, a bathhouse, and an attached teahouse. In keeping with traditional Shoin-zukuri architecture, there are no structural nails. The floors are covered in tatami mats, and the roof is constructed

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Field Trip

of layers of hinoki bark. A veranda extends around the house, offering extensive views of the garden and the interior courtyard. These views can be reconfigured through the use of the sliding doors throughout the house.

One of the highlights of Shofuso is the relationship between interior and exterior. The garden, by sixth-generation landscape designer Sano Tansai (who also designed the landscape for the MoMA show), encompasses a pond that offers reflections of both house and garden and provides a home for koi and turtles. Tansai carefully selected stones and trees to echo the mountains and forests of Japan, hand-picking rocks from the mountains of Nagano for their dark color and the moss growing on them. He added a waterfall because he believed it was important for a garden to have sound. Today, sculpted pine trees dot the landscape, while hinoki and bamboo grow near the teahouse. In the spring, a 60-year-old weeping cherry drips with pale pink petals, and fuchsia and white azaleas bloom around the house. In autumn, Japanese maples glow with intense color.





Children from a local school take the traditional sitting pose, left, to look closely at the new murals painted by Hiroshi Senju. ■ In the teahouse garden, above, pink azaleas line the small stream that runs into the central viewing pond. A century-old stone lantern from Japan sits near a weeping mulberry tree and a stone bridge that crosses the stream.

Sadly, lack of funds prevented adequate security and maintenance for the house, and it fell into disrepair. In the 1960s and early '70s, vandals punched holes in the screens and scribbled graffiti on the walls. A fire set inside the house charred the *fusuma*. The original murals, painted by Kaii Higashiyama, were destroyed. In 1982 a nonprofit organization, Friends of the Japanese House and Garden (FJHG), was formed to help support, protect, restore, and maintain Shofuso.

The crowning of a yearlong restoration was the new murals by Hiroshi Senju, the first Asian artist to receive an honorable mention at the Venice Biennale. Working in the centuries-old tradition of Japanese painters who have dedicated their works to temples and shrines, he made numerous visits to Shofuso at different seasons. "I stood in front of the house, noticed the colors, looked at the garden, felt the wind, studied the walls and the shapes of the trees," he says. It was important to him that the paintings interact with the landscape, and he selected pigments for his palette accordingly. His work depicts a series of waterfalls that seem to glow when the natural light dims. They have a subtle intricacy: the casual viewer might miss the details, overlook the tiny droplets that ripple across the screen, or fail to see the fine mist that rises from the cascading water.

Unlike museum art, these murals form a functional part of the architecture, offering new views and visions as the screens on which they are painted slide open and closed. Like all great art, this work commands you to stop and reflect. Watch the way the light shifts on the murals and how it casts soft shadows on the tatami. Listen to the rustle of leaves, to the sound of the water as it rolls gently down the waterfall. Gaze at the reflections in the pond; smell the fragrances of the hinoki and the tatami. In Japanese, *shofuso* means "pine breeze villa," and a more appropriate name would be hard to find. [Open Tuesdays through Sundays, from May through October. 215-878-5097. shofuso.com]

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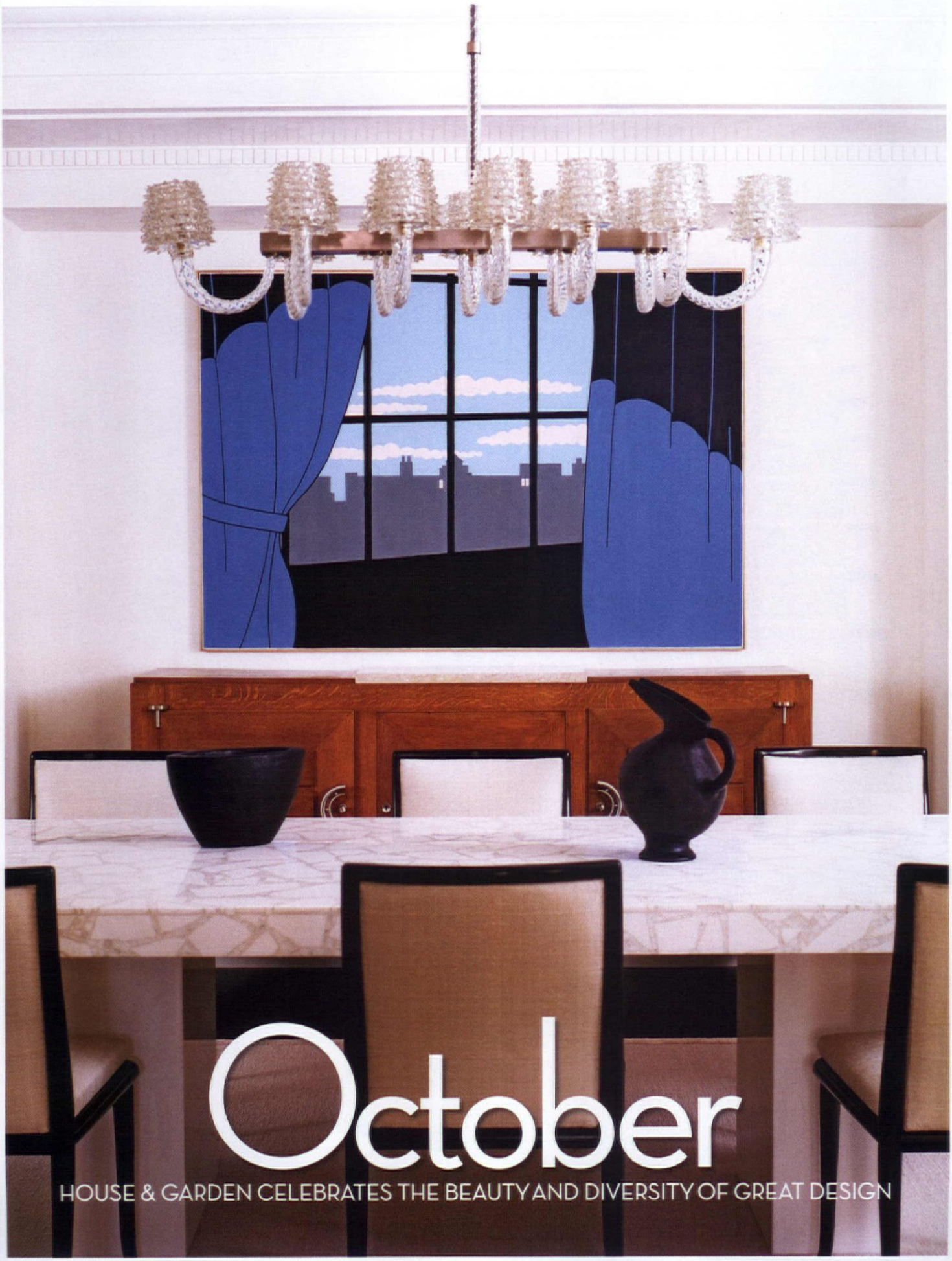

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October

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN

In a New York City apartment, John Wesley's *Dusk (Pink Cloud)* (1987) hangs over a French 1940s oak sideboard from R. E. Steele Antiques, East Hampton, NY.



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY PASCAL CHEVALL

DYNAMIC DUALITY

A MANHATTAN DUPLEX THAT IS A SHOWCASE FOR IMPORTANT FURNITURE AND CONTEMPORARY ART IS, THANKS TO TIMOTHY HAYNES AND KEVIN ROBERTS, A COMFORTABLE NEST FOR A YOUNG FAMILY



Modern art and French antiques greet guests in the entrance gallery. Eighteenth-century chairs from Monluc Antiquaires, Paris, in Larsen's Soiree Velvet in Granite, through Cowtan & Tout, provide a soft contrast to Nan Goldin's *Casta Diva* (1993–1995). An op art painting by Josef Albers and a stool by Le Corbusier play off a sleek silver-patinated wrought-iron console table, ca. 1950, from Galerie Jean-Louis Danant, Paris. Custom stair runner by Stark Carpet.

RITTEN BY ELIZABETH BLISH HUGHES

Down to the bones. Nothing was left of the apartment but structural bits that kept the entire building from collapsing into a heap on Park Avenue. To the couple waiting to move in, the process seemed to take years—but in the end, what a triumph. "I never really realized how much great art and great furniture can make your everyday life feel so much better," Kevin Roberts recalls the husband saying after settling in.

The couple, with a growing family, started working with Roberts and his partner, Timothy Haynes, as they shopped for an apartment. About four years ago, they found it. Though it was very formal, the opposite of what they wanted, the space felt inexplicably right. "It was designed as a duplex, so the proportions are such that the downstairs areas are grand for entertaining, and upstairs is perfect for a family," the wife says.

Haynes and Roberts helped the clients visualize what the pre–World War II space could become: an elegant, twenty-first-century home. The collaboration began, fortuitously, with a shared interest in mid-century European furniture, particularly the work of French artisans. She had long been reading and going to furniture shows, but with Haynes and Roberts she started attending auctions: "It was 'Wow!' when I realized I could try to buy these beautiful things I'd learned about."

The designers, who are passionate collectors, also served as art consultants. "It



In the living room, custom seating by Haynes-Roberts—a sofa in Holly Hunt's Liaigre Linen Littoral in Beige Medium, a club chair in Larsen's Soiree Velvet in Pearl, through Cowtan & Tout—lets colorful pieces pop. Hervé Van der Straeten's Tabouret capsule from Ralph Pucci International; red metal tables with shell tops by Tony Duquette, ca. 1970s, from CJ Peters, NYC. Art: Damien Hirst's *Beautiful Of Course There's a God and, She's Black Painting* (2005).



DARK, RICH COLORS—CHOCOLATE BROWN, MOSS GREEN—OFFSET TH



Polished French macassar ebony panels give the library, this page, a warm glow. A custom Van Day Truex–inspired sofa complements an iron armchair and an ottoman in cowhide by René Prou. Custom carpet by Beauvais Carpets, NYC. ■ In the family room, opposite page, Italian mid-century club chairs in a vintage boiled lamb's wool from Wyeth, NYC, flank a lacquered wood table, ca. 1970s, from CJ Peters, NYC.

was a very collaborative effort," she says, one that moved forward even as workers realized the interior makeover designed by Haynes, a Harvard-trained architect. "The house is filled with treasures," says Roberts, who is a cultural anthropologist by education. "As you move from room to room, it tells an extraordinary story. Every piece is special. The couple understand that furniture is not just furniture. All their pieces are ones that contribute to the history of furniture making."

Haynes and Roberts turned what could have been an exhausting onslaught of significant furniture and notable art into a sanctuary. In the entry, a Le Corbusier stool separated from an iconic Josef Albers painting by a mid-century French iron-and-marble console offers a serene welcome. The juxtaposition of a piece by photographer Nan Goldin with two eighteenth-century chairs with their original paint draws a visitor in. It takes a moment to register the subtle backdrop Haynes created: gray Italian limestone floors delineated by a scant half-inch inlaid ribbon of nickel, and oyster-colored paneled walls.

The white-lacquered living room, which took master painter Mark Uriu weeks to perfect, is home to a Damien Hirst spin-art painting and two Jack Pierson drawings. There's an air of comfort among the Jean-Michael Frank parchment

NEUTRAL PALETTE OF THE APARTMENT'S SUN-FILLED PUBLIC ROOMS



tables, a bronze table by Paul Evans, a settee and chairs by André Arbus, Tony Duquette nesting tables, and a John Dickinson plaster table serving an eighteenth-century chair. Two Warhols frame the eighteenth-century English mantel, a piece with refined, lean proportions. The first item purchased for the project, it was something "we all fell in love with," Roberts says.

This unassuming extravagance continues in the other public rooms. The dining room, with a Charles Dudouyt oak piece, features art by the American John Wesley. The custom-designed table made from irregularly shaped and set pieces of broken white terrazzo was brought up from the street by crane and then through a window. Ten men corralled it into place. In the library, a French chandelier from the 1960s, referred to by all as "the Sputnik," shines over a René Prou chair in its original pony skin, a pair of Dan Johnson's handmade Gazelle chairs (fewer than 150 were made), and an overscaled photograph by Frank Thiel, who has been documenting Berlin since the Wall fell in 1989. It is the only art in the room. The pony skin chair from Paris is the piece the wife would keep above all others. "It is so unusual," she says. "I have such a strong memory of seeing it the first time. It seemed to have so much history: a warm, happy chair. It's a little worn, but in the right way."

Upstairs, one child delights in his bunk beds. Not that he's sharing with a sibling—his brother enjoys his own lair—but he just likes the concept, particularly since the beds are built against a wall in his favorite color, orange. His sister, who thought she'd be lucky if her room had pink curtains, is beside herself with a rug custom-woven in eight shades of pink. The children's rooms





IN THE DETAILS
TRADE SECRETS

Sliding Doors When the clients requested the option of closing off the kitchen from the family room, Haynes had a brilliant idea: steel-framed, sliding glass doors that could be easily adjusted along a narrow track (below, left). Materials were carefully chosen—fluted and ribbed glass from Bendheim were laminated together, and stainless steel was given a slight patina—to create a sophisticated look with an industrial edge.

Marble Table "We must have gone through at least ten prototypes before we got it exactly right," Roberts says of the massive marble dining room table, fabricated by Studium, NYC. To capture the spirit of ancient terrazzo floors, the designers conceived a mosaic top from jagged pieces of Thassos and Calcutta Gold marble. The result is a beautiful pattern with warm gray veining that looks haphazard but took a lot of time to perfect.

Lacquered Walls The simplicity of the living room's white lacquered walls is deceiving, as master painter Mark Uriu can attest. For weeks, his team applied coat after coat of paint, wet-sanding in between each layer. This process required meticulous application, as the reflective finish is particularly unforgiving. "The shiny walls look unbelievably perfect yet still retain a sense of the hand," Roberts says, while pointing out the beautiful contrast they make with the matte plaster moldings.

Mantel Finding pieces that complement each other requires foresight and imagination. When paired with Art Deco andirons and mid-century fireplace utensils, the living room's 18th-century Georgian rouge and Carrera marble mantel (left), from A & R Asta Ltd., NYC, looks surprisingly modern.

open onto a sitting area, "where they can be together to work on a puzzle or make a Lego," their mother says. "In New York City, kids tend to go into their rooms, so I wanted to make it easy for them to be together."

The master suite is "all about the absence of color," Roberts says. "In the rest of the apartment there are shots of color, but they wanted this to be calm, relaxed, and simple." Many textures tease the eye: the bed is covered in linen velvet in the room's signature platinum-oatmeal palette, and the silk and wool custom-woven rug is ribbed. The collective impact is breathtaking, with furnishings that include a Milo Baughman chaise, a glass-topped aluminum table by Georges Geffroy that Billy Baldwin purchased for the Eastman estate in East Hampton, Brice Marden etchings, and an almost abstract image of a salt distillation facility on the sea by Kunst Akademie Düsseldorf photographer Elger Esser.

The Albers painting acts as the soul of the house, the wife says. "It represents the simplicity of our home and the beauty of it." She surprises herself by admitting it's not the work she thought she would like most; initially, that was the Damien Hirst. The Albers, however, "ties everything together" and reminds her daily that the home "is a gift. It's all about living here, and having as many people enjoy it as possible."

Elizabeth Blish Hughes is a writer based in San Francisco and New York City.



Mid-century French pieces—a hand-built black ceramic ewer from Mondo Cane, NYC, a black bowl from Magen H Gallery, NYC—form striking silhouettes on the marble dining room table, this page. Handblown Murano glass chandelier by Barovier, ca. 1940, from Bernd Goeckler Antiques, NYC. The custom steel banister in the entrance gallery beyond was inspired by 1940s French ironwork. See Shopping, last pages.

FANTASTIC VOYAGE





The apartment conjures up travels through different eras. Alidad enjoys the view from a window in the sitting room, opposite page. ▪ In the Chinese boudoir, this page, he combines diverse elements with ease. An antique Empire-style gilded lamp and English Regency candlesticks sit atop an early-19th-century French desk. The gilt-wood Régence stool is from Sylvain Lévy-Alban, Paris. Lacquered wall panels conceal storage cupboards, making the space practical and decorative.

Under the ministering eye of interior designer Alidad, a Parisian pied-à-terre becomes a dreamy, color-saturated tour through Europe, Asia, and several centuries



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY SIMON UPTON WRITTEN BY JEAN BOND RAFFERTY

The truly sublime symmetry of seventeenth-century architecture surrounds a leafy garden in the Place des Vosges. It is the oldest square in Paris—and a highly coveted address.

"My client was searching for something small and stunning on this square," says Alidad, the Persian-born, London-based interior designer whose exuberant decorative style has attracted a top-drawer international clientele. When she found it, they discussed the decorative potential of what he calls "one of the smallest projects I've ever done." Known for a lush, layered look that is exotic and elegant, Alidad came up with the scenario: "I said, 'We should just turn this into a jewel box.' She loved the idea."

The result, with its gemlike decor, leads visitors on a romantic voyage through France and Italy to China and right into Alidad's imagination. "This is a fantasy, easier to do in a pied-à-terre," Alidad says. "But for me, the practical side is more important than anything else. If you haven't thought out the function, you could make a Fabergé room and it wouldn't work."

Alidad's attention to detail begins with the interior architecture. "The structure of a room or a house must be as balanced and as perfect as I can get it," he says. Jib doors, for instance, replace real ones, so the walls are seamless and enhance the decor.

Alidad aims for a look that appears to have been in residence forever, a multilayered mix-and-mismatch of elements and periods that requires an expert eye. Unable to find the right-sized antique daybed for the red lacquer Chinese boudoir, Alidad designed his own, had it aged, then covered it with modern fabric that contrasts with pillows made from seventeenth-century French needlepoint. Exquisite fabrics play an integral part in his layering. The former director of Sotheby's Islamic





The sitting room's jewel-toned walls, in Lelievre's Grignan in Topaze, through Stark Fabric, make a vibrant backdrop for handsome antiques and layers of lush fabrics. Venetian Rococo gilt-wood mirror and candle sconces, ca. 1750, add drama when placed in front of an Aubusson Louis XV tapestry. A sofa in Pierre Frey's Orsay linen velvet in Jaune, with custom fringe and rosettes by GJ Turner & Co., London, complements a side table covered in Pierre Frey's Granada in Grenat, from the Alidad collection. Louis XV Nogaret fauteuils have their original woven tapestry.







arts and textiles department, Alidad mixes old and new, superimposing a seventeenth-century needlework border on a piece of brocatelle above a desk, for example, and placing a portrait on top. He knows how far he can push. "With this sort of decoration," he says, "what is most daunting is that one step further and the whole thing can collapse. You have to be so careful about how far you can go, but I don't like chickening out."

Furniture and objects span the centuries, from a 1620 portrait of a lady in the court of Henri IV to Alidad's Velvet Collection gueridon and console. Many pieces, such as a pair of Louis XV Nogaret fauteuils and a seventeenth-century Louis XIV Genoese gilt-wood chandelier, are from a valued collaborator, *antiquaire* Sylvain Lévy-Alban.

To compensate for relatively low ceilings, Alidad uses oversized pieces such as the sitting room's bold Aubusson tapestry, which covers one wall from top to bottom. "I call it cosmetic architecture," he says. The master bedroom has a corner screen that rises to the ceiling and Alidad's own "slightly mad, Venetian-inspired velvet bed head," which alter the proportions of the room.

The climax of the apartment is the leather-walled dining room, where you might feel as if you were in seventeenth-century Venice. "A pied-à-terre is about entertaining and having fun, and this room is the height of it," Alidad says. "My rooms are all about atmosphere. You are transported to a different era. Life can be full of unhappiness. It's wonderful to have these seconds of magic."

Jean Bond Rafferty is a writer based in Paris.

The dining room, left, is a vision in red and gold. A vintage velvet from Etro covers the chairs, and golden trim accents the red silk damask on the table, which is set with Meissen's Blue Onion porcelain. A Louis XIV Genoese gilt-wood chandelier hangs above. The trompe l'oeil ceiling imitates coffered rosettes popular in the 16th and 17th centuries. ■ Alidad designed the master bedroom's headboard, above, in red velvet with damask details. The fabric on the walls was cut and manipulated to create the desired pattern and scale.

MULTIPLE LAYERS Alidad doesn't shy away from bold statements, layering exquisite patterns and textures in his interiors, while making everything look effortless. For the sunny sitting room, he chose a golden velvet for the tufted sofa, put it in front of an oversized Aubusson Louis XV tapestry depicting exotic Indian birds and trees, and paired them both with a round side table covered in his Grenada fabric for Pierre Frey.



CANDLELIGHT Simple lighting can dramatically alter a room's atmosphere. In the over-the-top dining room, candles not only create the perfect mood for intimate dinner parties, but also evoke seventeenth- and eighteenth-century lighting. There are grand candelabra on the main table, and a pair of mahogany candlesticks sit next to Meissen tureens on a small service table that is covered in a rich crimson velvet edged in golden tassels.



TRADE SECRETS Using legerdemain and othe



DAMASK Seventeenth-century damasks were often woven on narrow looms, so several pieces had to be joined together to cover a large area. Although modern, wider fabric was used for the sitting room's walls, Alidad added thin gold metal braids that give the impression of hiding seams. A Louis XIV–style sconce by Bagues, ca. 1920, with dripping crystals, adds another lavish layer to the room and softens the vertical lines.



STAMPED LEATHER Alidad often uses stamped leather on walls because of its rich texture. In the dining room, curvaceous trees were stamped in foil, making the motif slightly raised. Afterward, delicate pink flowers and green leaves were painted on by hand, and a gold crisscross design was added for visual interest. The whole pattern creates an ornate vertical stripe, making the rather low ceilings appear much higher.

AGING The Chinese boudoir, with exotic narrative scenes and opulent antiques, was designed to provoke curiosity. To preserve this air of intrigue, Alidad regilded a pair of new sconces to make them appear more weathered, and placed them above a custom daybed he designed especially for the space. That piece was then lacquered, aged, and accented with cushions made from a seventeenth-century needlepoint valance.



HIDDEN STORAGE Some details are not as obvious as others. Alidad considers flow and functionality even more important than elaborate decorative elements. With a small apartment and limited storage space, it is necessary to make every inch count. Although this transitional passageway appears to be primarily decorative, with magnificent faux parquetry and marquetry, the wall panels conceal cupboards where dishes and glasses are stored.



icks in his formidable arsenal, Alidad creates a showplace for the senses



CHINOISERIE Oriental motifs are rendered in white and yellow gold on the Chinese boudoir's rich red lacquered walls. Scenes depicting figures among bamboo pavilions, parasols, and lacy foliage represent various continents and give the unsuspecting visitor a glimpse of the opulence to come. Mirrors around the doors and on the walls give the illusion of a bigger room, and carefully positioned candles softly light the space.



TROMPE L'OEIL The parquetry in this passageway is actually trompe l'oeil painting. To connect two very rich spaces—the sitting room and the dining room—Alidad, inspired by an eighteenth-century French commode, came up with a design that depicts cubes, stripes, and links in various colors and grains of inlaid wood. The artist who painted the walls also created trompe l'oeil marquetry on the floors and ceiling.

Family Album

A Milan apartment brings together the divergent styles of its owners and the rambunctious spirit of their two children



PRODUCED BY KIM GIESKE PHOTOGRAPHED BY OBERTO GILI WRITTEN BY GERALDINE DE PUY



Although filled with modern furnishings, the interiors are warm and inviting due to the intense browns and reds of the walls and the abundance of dark wood. Caleb Negron and his sons, opposite page, read together in the living room. ■In another view of the living room, this page, Negron decided to backlight the large potted tree to make it stand out from the earth-toned walls. The antique Moroccan rocking horse is a playful counterpoint to more serious, contemporary pieces.





Finding the right balance

between comfort and style can be challenging, especially in a city like Milan, where historic architecture stands alongside some of the most visionary, trendsetting fashion houses in the world. When Robert Triefus, executive vice president of worldwide communications at Giorgio Armani, and his partner, Caleb Negron, were apartment hunting, it took them nearly two and a half years to find just the right place. "When I first walked in, I fell in love with the high ceilings, the three exposures, and the abundance of natural light," Negron says of the apartment they eventually found and which he decorated.

They wanted a place well suited to a family, as they have two sons, Matteo, 7, and Roman, 3. "The children need to act and behave like children; they need to feel at ease in every room," Negron says, explaining that comfort and practicality were top priorities. But so were elegance and style. The

Soft dramatic lighting—a Venini floor lamp, Verner Panton's Fun 2 table lamp, and an Oty Box 63 wall lamp—illuminates the living room, which includes a pair of three-legged chairs by Hans Wegner; FlexForm's Groundpiece sectional in Toscana, accented with a brown throw and a striped pillow from Armani/Casa; a bespoke daybed; and a tray table in mahogany and red leather, also by Armani/Casa. Photographs are propped up on ledges, making it simple to change the display of the collection.

Daringly dark furniture works well in rooms th



finished apartment is simultaneously cozy and stylish. Warm, saturated tones of red and brown were used for the walls, while the floors were painted a brilliant white. "When Robert and I lived in New York, our apartment was stark white—walls, furnishings, everything," says Negron. "While visiting places in Milan, we found splashes of bold color everywhere. I thought I would give that a try."

Negron turned to Mimosa International, a specialist painting company based in Varese and New York City that inspired him to try the Marmorino effect, which involves applying many layers of colored plaster to the wall, followed by a layer of wax that is then polished. The choice of colors, Negron says, was inevitable: "I have always had a passion for chocolate brown. My first car was brown, and my first dog was a chocolate Lab."

Although the living room walls were done in a rich, textured brown, the master bedroom is an intense red. "I use red in a lot of my decorating, and this particular one looks elemental and organic," Negron says. He offset the darkness of both rooms with hazy backlighting to create an environment that can be either soft or dramatic, depending on one's mood. The gleaming white floors are a mixture of resin

A deep red wall in the kitchen, above, connects the Greek paintings in the hallway with the chocolate brown dining room. Cherner stools in ebony and chrome line the bar and workspace, created by Valcucine. Red Coconutrug by G.T. Design. ▪ Romeo Sozzi's Dumbo table and Caffé chairs go well with a patchwork cowhide rug. *Untitled* by Wang Tong (2006) adds an unexpected blue note.

ave an abundance of natural light and gleaming white floors





and cement. Since natural light floods the apartment, Negron added dark furniture to contrast with the brightness of the floors. His wood of choice for furniture is *wenge,* because "it gives a rich feeling to the atmosphere of a room."

In the living room, a potted palm and an antique Moroccan rocking horse "help soften the modernism of the space," he says, adding that "the rocking horse makes the setting more playful. The children don't hesitate to hop on and go for a ride whenever they want." Negron has added other informal touches, too; he frequently places art—including an extensive collection of photographs, with works by Richard Avedon, Irving Penn, David LaChapelle, and Nan Goldin—on ledges rather than on the walls. "I feel like the look is less contrived and gives the room a more laid-back mood," he says.

It was a longing for domestic tranquillity that led Negron to decorate in a way that represented both Triefus's style and his own: "Robert has a sophistication and elegance that comes across so naturally. I have a more eclectic and eccentric way about me." It has turned out to be a winning combination. □

IN THE DETAILS

TRADE SECRETS

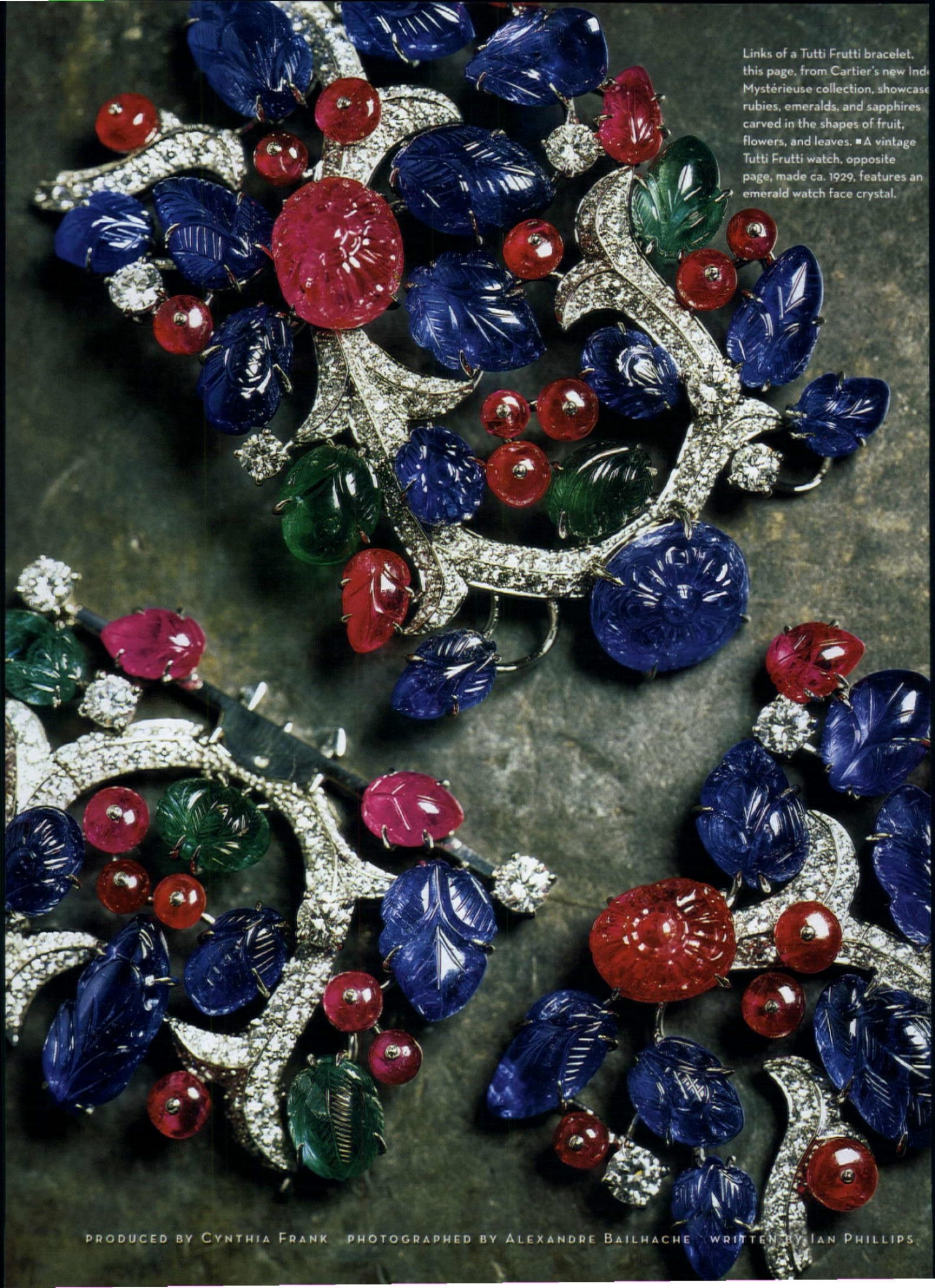
Colored Plaster Walls Although Triefus and Negron wanted dark walls, they were determined that the mood of the apartment not be drab. Mimosa International solved the dilemma with its Marmorino finish, a simple plaster made from lime paste applied in multiple layers with a metal trowel. The complex patina that emerges is paradoxically both dark and vivid.

The Long Narrow Sconce "I'm not a fan of overhead lighting unless it's in the kitchen," Negron says, explaining why he spent a good bit of effort researching alternative options for the living and dining areas. He eventually discovered the Oty Box 63 light, designed by Eugenio and Andrea Pamio. It's a long, narrow sconce that, when fixed along the ceiling, softly highlights the walls with a warm glow.

Brilliant White Floors Negron spent a lot of time considering the floors. Black-stained hardwood seemed too dramatic, and cement too cold. When he was introduced to Cementix, a durable surface of resin and cement, he saw a solution. As a contrast to the deeply hued walls, he says, "the continuous flow of white going through the whole apartment feels clean and pure."

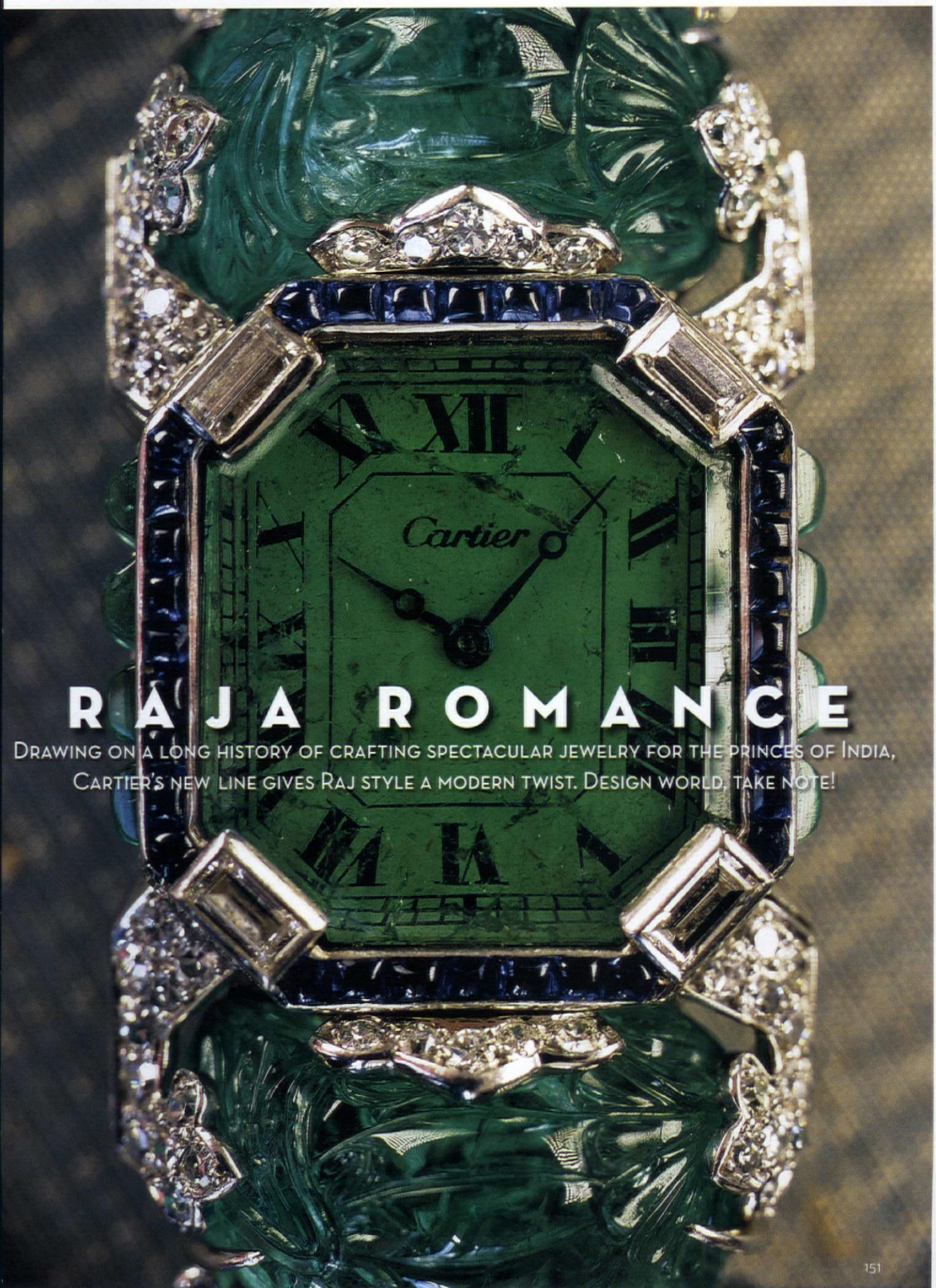
The bathroom's graphic brown and white palette is clean and fresh. The rounded forms of Boffi's Adda sink and a basin from Flaminia's IO series complement the thick custom wenge wood counters and shelves. The photographs are by Burt Sun.
■ Negron's love of striking colors inspired the bedroom's palette, this page. Verner Panton's sweet Flower Pot table lamp in black sits on a nightstand by Cappellini. The bed was re-covered in a white leather that stands out boldly against the rich red walls.





Links of a Tutti Frutti bracelet, this page, from Cartier's new Ind Mystérieuse collection, showcase rubies, emeralds, and sapphires carved in the shapes of fruit, flowers, and leaves. ■ A vintage Tutti Frutti watch, opposite page, made ca. 1929, features an emerald watch face crystal.

PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY ALEXANDRE BAILHACHE WRITTEN BY IAN PHILLIPS



RAJA ROMANCE

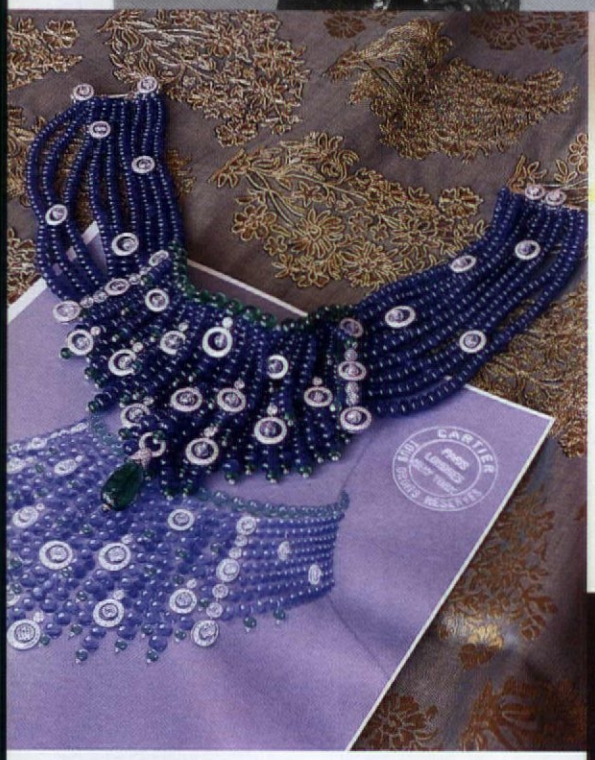
Drawing on a long history of crafting spectacular jewelry for the princes of India, Cartier's new line gives Raj style a modern twist. Design world, take note!



GLOBALIZATION HAS BROUGHT THOUGHTS OF INDIA WAFTING INTO THE CULTURAL ZEITGEIST.

But when Jacqueline Karachi—head of Cartier's high-end jewelry design studio—started work on the house's new Indian-inspired collection, Inde Mystérieuse, she was initially stricken with panic. "There have been so many incredible, fascinating pieces based on India," she says. "You feel a little daunted. It's difficult to come up with something new and different."

The pressure to be original that Karachi felt came not so much from the work of other jewelry firms as from the history of Cartier itself. Among super-luxe jewelers, Cartier has perhaps the oldest and strongest links to the subcontinent. Some of the company's most spectacular confections were produced for the maharajas between the two World Wars. The Indian princes were among the earliest fans of the Tank watch. They also brought troves of gems to Cartier to be mounted in platinum. "They were crazy about everything modern and were attracted by our innovative, pioneering style," says Pierre Rainero, the firm's image, style, and heritage director. For the Maharaja of Kapurthala, Cartier created a stunning pagodalike tiara. The Maharaja of Nawanagar entrusted the company with a collection of emeralds that was said to be unequaled in the world. The most important commission, however, came from the Maharaja of Patiala, who ordered a five-string necklace that incorporated some 2,930 diamonds, including the famed 234.69-carat De Beers diamond. The necklace took three years to execute and weighed some three and a half pounds. In 1938, journalist Rosita Forbes tried the piece on, marveling that the necklace "covered half my person with streams and lakes of diamonds."







The firm's bonds with the maharajas were established in 1911, when Jacques Cartier (a grandson of the house's founder) traveled to India for the Delhi Durbar—a celebration of King George V of Britain's coronation as Emperor of India. In photos from that trip, you see Cartier at the races, golfing, and negotiating with gem merchants. "He was determined to capture the most beautiful stones for Cartier," Rainero says. An office was opened in the Indian capital and a trading post established in Bombay.

The House of Cartier brought home not only precious stones from India but also myriad aesthetic ideas. The firm's archives contain sketches of nineteenth-century pieces inspired by motifs from Mogul architecture and miniatures, but Indian influences truly came to the fore in the Art Deco period. Brooches and pendants mimicked the forms of *(Cont. on page 185)*

Clockwise from top: Fashion icon Daisy Fellowes is undeniably chic in a Tutti Frutti necklace, created for her in 1936. ▪ Sitting atop the design sketch for the piece, a necklace in the shape of a tiger, from the Inde Mystérieuse collection, is rendered in yellow gold, ready to be inset with yellow diamonds, onyx, and emeralds. ▪ The Maharaja of Patiala, who in the 1930s commissioned a necklace that incorporated 2,930 diamonds, including the 234.69-carat De Beers diamond. ▪ Strings of sapphires highlight a necklace from the Inde Mystérieuse collection. A cabochon-cut emerald hangs at the bottom. ▪ An assortment of tools, gems, and settings, opposite page, at the Cartier Paris workshop.



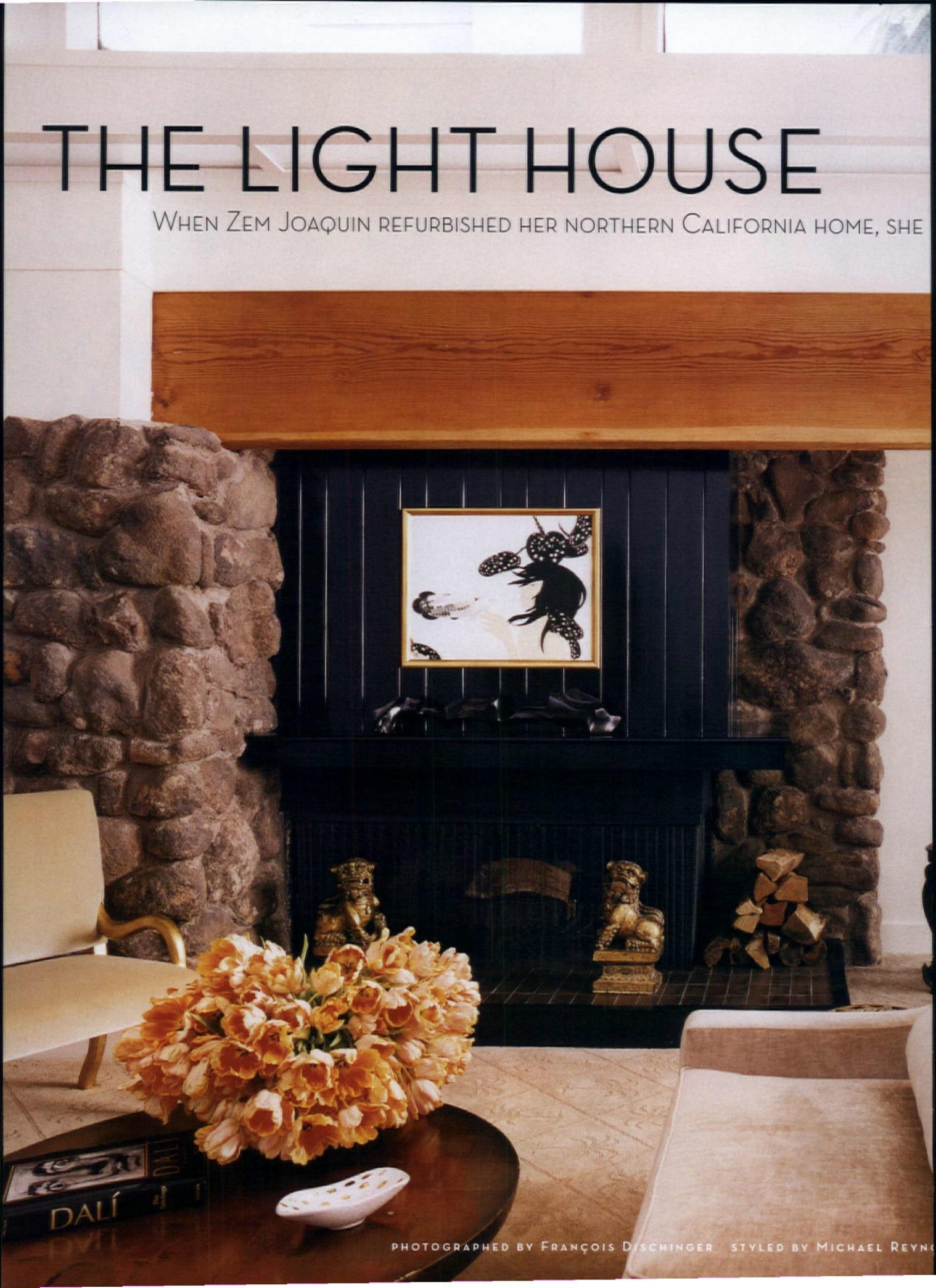


A Cartier handbag, this page, made in the 1920s out of tiny threaded pearls, looks elegant on gold-embroidered velvet from Jean-François Lesage, Paris. Beside the bag are Tutti Frutti brooches set with emeralds, rubies, sapphires, diamonds, and pearls. ▪ A Tiger ring in platinum and gold, opposite page, has stripes of yellow diamonds and onyx. Fabric by Lesage. See Shopping, last pages.



THE LIGHT HOUSE

When Zem Joaquin refurbished her northern California home, she



PHOTOGRAPHED BY FRANÇOIS DISCHINGER STYLED BY MICHAEL REYN

ERYTHING TO SOFTEN ITS ENVIRONMENTAL IMPACT—BUT WITH REMARKABLE PANACHE



Reworking what she already had, using reclaimed materials, and relying on a bevy of green sources, Joaquin created fresh interiors with little strain on the environment. In the living room, she had a Coterie sofa by Ironies filled with natural rubber. A grouping next to the fireplace includes an antique Indian table from Past Perfect, San Francisco, a Jacques Adnet folding chair, and a framed Capulet crest from Baz Luhrmann's *Romeo + Juliet*.

eep in the wonderland that is northern California, Zem Joaquin found a house.

The former Milan fashionista is now a *House & Garden* eco-editor and the editor in chief of ecofabulous.com. Given her passion for beautiful, sustainable design, the house (built in 1965 by a naval architect) takes eco-chic to a new level. It is gorgeously green. The sensibility is extravagantly elegant yet environmentally sound. The rooms are renewably rich in textures and colors and reflect a sense of humor while doing the right thing. "It becomes addictive," she says of the greening of her life, which started in Europe, where she needed no car and used no plastic grocery bags. "You start by making one small change, and it feels good, so you make another."

For Joaquin, green is about keeping her family healthy in the face of unseen pollutants; making intelligent choices that consider the environmental impacts at each stage of an item's usable life; and adhering to the principles of Global Green, the U.S. affiliate of Green Cross International, an organization founded by Mikhail Gorbachev that is dedicated to stemming climate change, eliminating weapons of mass destruction, and providing safe drinking water for all. Joaquin sits on Global Green's U.S. board with CEOs, diplomats, professors, and activist actors Edward Norton and Leonardo DiCaprio.

So when she approached remodeling, she wanted to reuse whatever she could, to source whatever she needed locally, and to wow skeptics who expected a granola aesthetic. "I wanted to make this one refined

ITTEN BY ELIZABETH BLISH HUGHES



Joaquin was delighted that a Parzinger console from 1stDibs fit perfectly in her master bedroom, above. Adam P. Gale, an artist who often uses reclaimed metal, made the bronze turtle shell and the curtain rod. ▪ In the living room, opposite page, antique Chinese chairs from Pegaso Gallery International, L.A., flank Eboniste's Paris table of reclaimed elm. Hand-gilded gold-leaf mirror, ca. 1962, from Todd Merrill Antiques, NYC.

but still connected to nature, so that everything has style and is sustainable," she says.

And it is. The house accommodates a changing climate with clerestory windows, a design that floods the interiors with light while blocking three seasons of sun. The bedrooms have a radiant heating system beneath the floors, which improves the indoor air quality, and panels on the roof capture seven kilowatts of solar power, which is, she says, "a lot." Custom-fitted bamboo and silk window coverings by Smith + Noble help with what she calls sun management. "If you can't find an eco-friendly fabric, go with silk," she says, because the manufacturing process is less environmentally damaging than that of other fabrics.

In the kitchen, she kept the original cooking range, a gleaming steel battleship of ovens, burners, and grills. "I cook only about three times a week, so the best thing was to keep it," she says. A Viking refrigerator met her standards because it uses less plastic, meaning less "off-gassing" than competitors. In went an Asko dishwasher, a water and energy miser, and a foot pedal at the kitchen sink to save "amazing" amounts of water. Most of the cabinets are of wood certified as sustainable by the Forest Stewardship Council, as is the rest of the house. The prep counter is Eco Cem, a granite replacement made of Portland cement and recycled newspapers. The stylish high-rise stools pulled up to the breakfast bar and serving station come from Arper, an Italian company that offers vegetable-tanned leather. Tanning traditionally uses chromium, which is a potentially toxic substance, but, Joaquin says, "Arper has completed an intensive environmental audit, and all of its products are nontoxic by European standards. Most are recyclable."

To achieve her goals, she compromised. "I wanted to use the minimal amount of new wood and to keep whatever we could," she says. The average new American house uses 15,000 board feet of lumber. Though she wanted darker floors, by not replacing the existing ones she saved 2,500 square feet of new wood. When she stripped away the paint on the beams in the kitchen/family room, the process exposed strong, honey-colored wood that is now burnished with beeswax and elbow grease.

As she moved through the remodeling, she found herself retaining more and ripping out less. The only change in the laundry room is a Bosch front-loading washer, to save water, and its


DALI

companion dryer, to save energy. In the bathrooms, existing built-in vanities and storage stayed, outfitted with zippy new hardware, all of which is recycled.

Yet none of it has the sometimes depressing earnestness of a pantry where all the staples are stored in recycled yogurt tubs. Stylish area rugs are made of leather scraps from handbag factories. There's edgy art by rising stars like Sage Vaughn, a onetime skateboarder whose work addresses urban encroachment on the natural world. His birds sport gang tattoos on their breasts; the shade in forest glades comes from hovering helicopters.

Throughout the house there are important pieces by Jacques Adnet, Tommi Parzinger, Paul Laszlo, and Alberto Pinto. These are mixed with finds from eBay, flea markets, 1stDibs, and local shops like Berkeley's Trout Farm Antiques, which is the source for the custom-made L-shaped sofa in the family room—a piece built with natural rubber cushions, reused woods, and organic wool. The gigantic built-in television is a leftover from the previous owners; replacing it didn't make sense for a family that watches few programs.

The children's bedrooms reflect their personalities and interests. Daughter Zoë decreed pink, and it is softly so. Luckily for her mother, the one ribbon of colored tile in the bathroom is a rich raspberry. Son Dylan, a budding marine biologist and



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IN THE DETAILS
TRADE SECRETS

FURNITURE When Zem Joaquin has a vision, she doesn't want to compromise on style or principles. So when she couldn't find the L-shaped sofa she wanted for her family room, she designed her own: Trout Farm Antiques in Berkeley, CA, built an extension onto a vintage '50s sofa. Natural tapped rubber, which is sustainable, fills the entire piece; cushions are stuffed with organic wool.

FLOORS The bedroom floors are cork, "one of the most rapidly renewable building resources in the world," Joaquin says, adding that the harvesting process (which doesn't damage the trees) supports whole communities in Portugal. Cork is also soft underfoot, as well as mold- and water-resistant. Cork Concepts offers cork planks in custom colors and subtle metallic finishes that work with any decor. Joaquin went one step further and installed Warmboard radiant heat, an energy-efficient alternative to forced air. Cleaning the floors, she says, is easy. Method's Omop and nontoxic floor cleaner work very well.

UPDATING A great way to retain a house's footprint is to adapt existing built-in pieces. Joaquin kept the existing bathroom vanities and painted them with AFM Safecoat's zero-VOC paint; she replaced the old hardware with vintage pulls from Liz's Antique Hardware in L.A.

1 The family room has a custom-built L-shaped sofa, a rug of leather remnants from Twentieth, L.A., a vintage coffee table from Benjamin Storck Ltd., San Francisco, and a painting by Tim Rice for Michelle Bello Fine Art at Sloan Miyasato, San Francisco. 2 Roof panels capture 7 kilowatts of solar power. 3 Zoë sits in her room, which is painted in an AFM Safecoat pink. A vintage chair with zebra-print upholstery adds edge. 4 Vintage pieces form a vignette between the living and dining rooms: Renzo Rutili bench from Emmerson Troop, L.A.; Tibetan painting from Trout Farm Antiques, Berkeley, CA.



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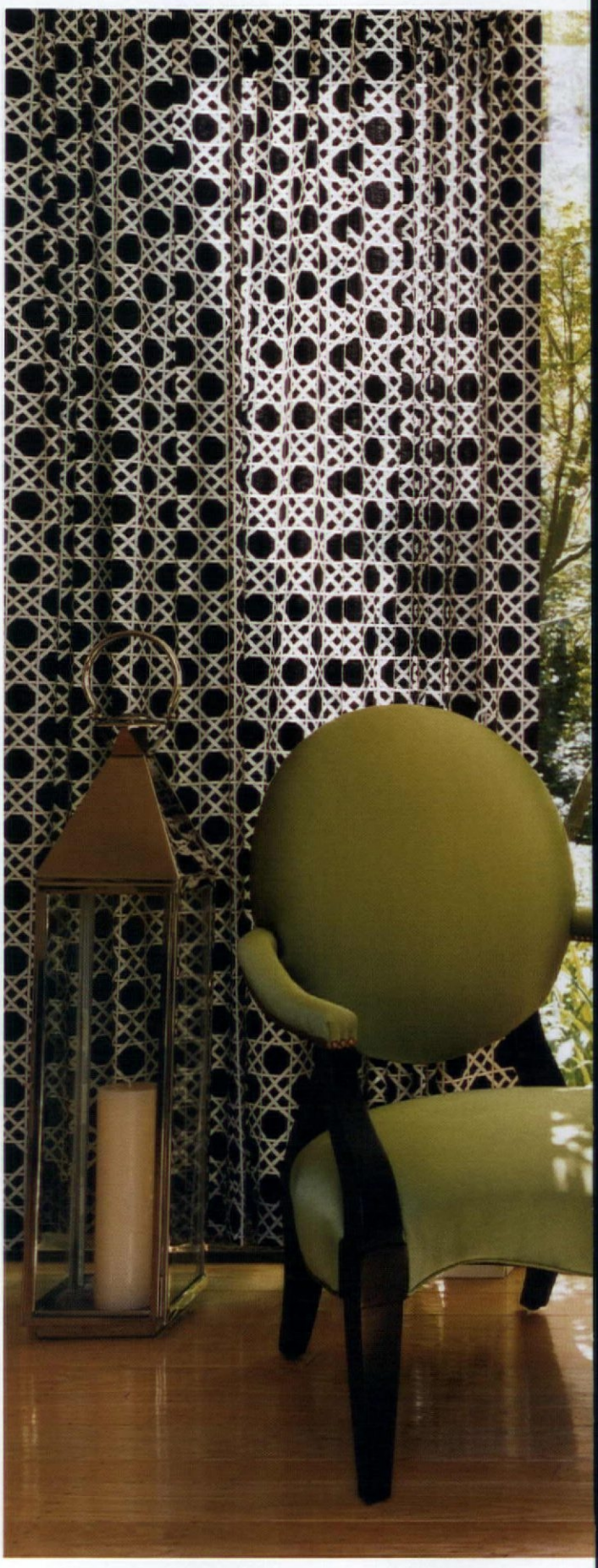

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5 Dylan plays with stuffed sea creatures in his nautically themed bedroom. A Speed Boat bed and trundle from Pottery Barn Kids and a photo of the Baltic Sea by Grant Ernhart from Sarlo Wick, San Francisco, help set the scene. 6 Joaquin's Toyota Prius makes an eco-statement. 7 Recycled glass tiles glitter in the guest bathroom. Sink and shower faucets by Kallista. 8 Vintage Laszlo dining room chairs were reupholstered with natural rubber and Pollack's Carat in Goldenrod. Art by Catherine Courtenaye for Michelle Bello Fine Art at Sloan Miyasato.


8

THE HOUSE IS OFTEN LITERALLY GREEN. IN THE ENTRY, CHAIRS COVER





entomologist, combines a nautical theme with microscopes and an unnervingly admirable collection of oversized model bugs. Pride of place goes not to the boat-shaped bed but to three pinned and framed predaceous diving beetles.

In the master bedroom, Zem and her husband, James, sleep on Green Sleep's king-sized multilayered natural rubber bed. The rubber is tapped on a proprietary tree farm. Hand-picked organic cotton encases layers of moisture-wicking wool; the frame is made of sustainably harvested wood.

Zoë stands on a pink retro kitchen oven from Pottery Barn Kids, above, to look into the cutting garden. ▪ Bold vintage pieces in the entry, right, include armchairs reupholstered with natural rubber and green silk remnants, a vintage table with a faux-bois base, a sculpture from Benjamin Storck, Ltd., and nickel lanterns with soy candles. Graphic curtains from a flea market needed no alterations.

The house certainly looks as if it has met her goal of making sustainable stylish. "I'm not perfect," she says, "but with everything, I asked myself, How could I do this to make it more good and less bad?"

Elizabeth Blish Hughes is a writer and editor based in San Francisco and New York City.

N LIME-COLORED SILK SIT IN A WINDOW OVERLOOKING LUSH FOLIAGE

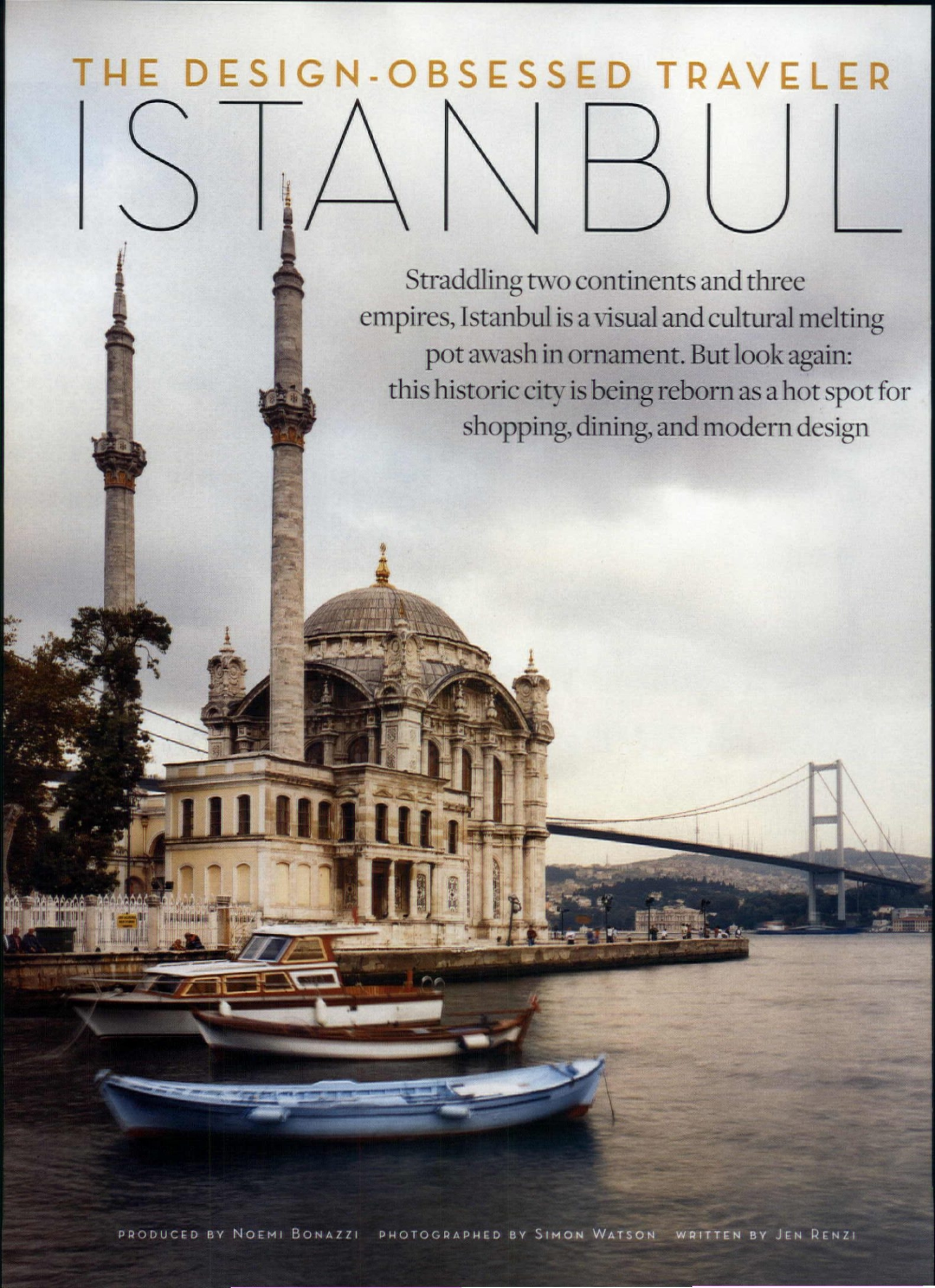


houseandgarden.com See our Living Green page online to read Zem Joaquin's tips on how to throw a green event.

THE DESIGN-OBSESSED TRAVELER

ISTANBUL

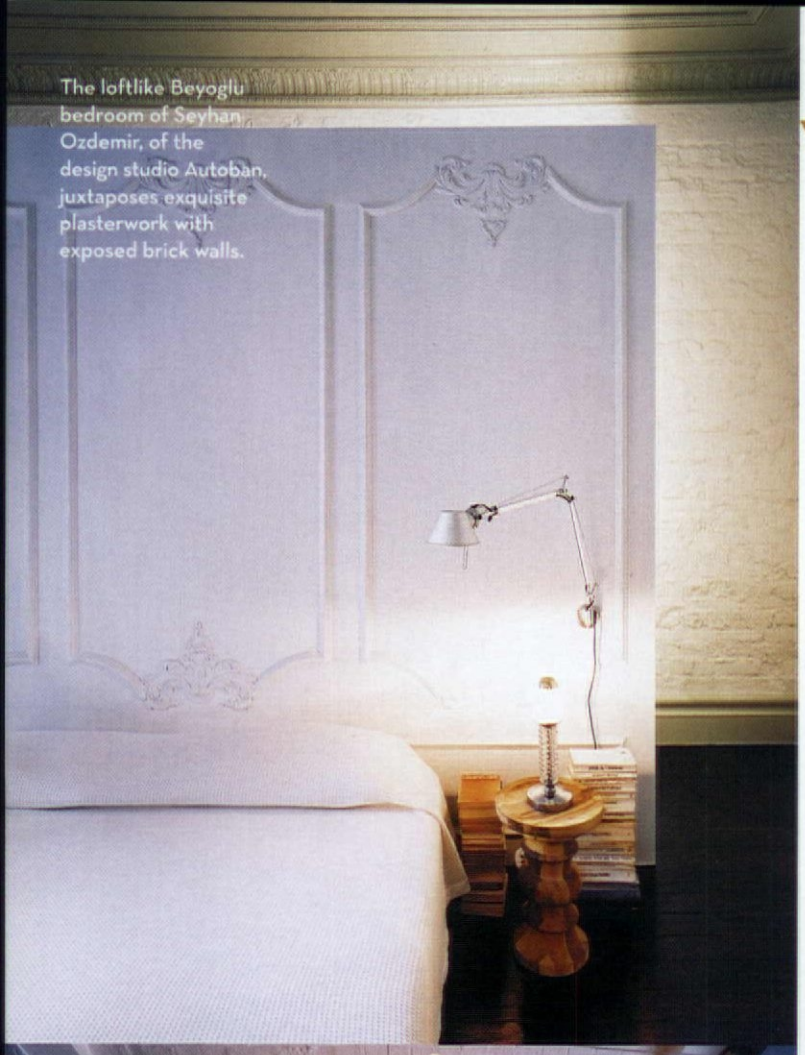
Straddling two continents and three empires, Istanbul is a visual and cultural melting pot awash in ornament. But look again: this historic city is being reborn as a hot spot for shopping, dining, and modern design



PRODUCED BY NOEMI BONAZZI PHOTOGRAPHED BY SIMON WATSON WRITTEN BY JEN RENZI



A silk-upholstered sofa in the 19th-century Dolmabahce Palace. The Ortakoy mosque, opposite page.



The loftlike Beyoglu bedroom of Seyhan Ozdemir, of the design studio Autoban, juxtaposes exquisite plasterwork with exposed brick walls.



One location of the House Café, a chainlet designed by Autoban that has nouvelle London cuisine inspired by Jamie Oliver.

You won't find many straight lines in Istanbul. The horizon is dotted with elegantly tapered minarets and the voluptuous, enveloping curves of Mimar Sinan's mosques. As you tour the grand Ottoman palaces and historical treasures of Sultanahmet, it seems that every surface is traced with cursive flourishes, intricate arabesques, and painstaking workmanship. Even the ancient Turkish alphabet, to the untrained eye, is a hieroglyph of swishes, dots, and painterly swirls. And, certainly, conversations with gregarious Turks do not often flow in a linear route from point A to point B.

Istanbul is a city where ornament and unapologetic excess reign—from the Haghia Sophia's gilded mosaics to the filigreed, almost Moorish stonework of Beylerbeyi Palace's graceful facade. Yet despite the overwhelming attention to minutiae that characterizes Byzantine and Ottoman design, the city's rewards are not all so immediate or on the surface. Wander slowly through the twisty side streets in search of secreted-away furniture shops, kilim dealers, and one-of-a-kind fashion boutiques. This city is a place that offers endless layers of design inspiration, all mashed up and reinterpreted in its unique, modern way.

Dolmabahce Palace

Pressed up against the shores of the Bosphorus like a grand seaside villa, the Dolmabahce Palace was once the sultans' summer home. Highlights of the interiors include carved-wood ceilings, 17th-century French furniture, an Egyptian alabaster hammam, Sèvres porcelain, Ming dynasty vases, silk carpets woven in nearby Hereke, and a staircase with carved crystal balustrades. Dolmabahce Caddesi, Besiktas. 90-212-227-34-42.

Autoban

The buzz surrounding this four-year-old design studio is well deserved. Autoban's work is distinguished by a polyglot, old-meets-new sensibility. Partners Seyhan Ozdemir and Sefer Caglar seem to have left their imprint on the city's hottest destinations: Vakko's sleek boutiques, Club 29, branches of the House Café, and Muzedechanga, an eatery atop the Sakip Sabanci Museum. Last year, the design duo opened a gallery in the Tunel district to sell their furniture line. Mesrutiyet Caddesi No. 64/A, Tunel. 90-212-252-67-97. autoban212.com.



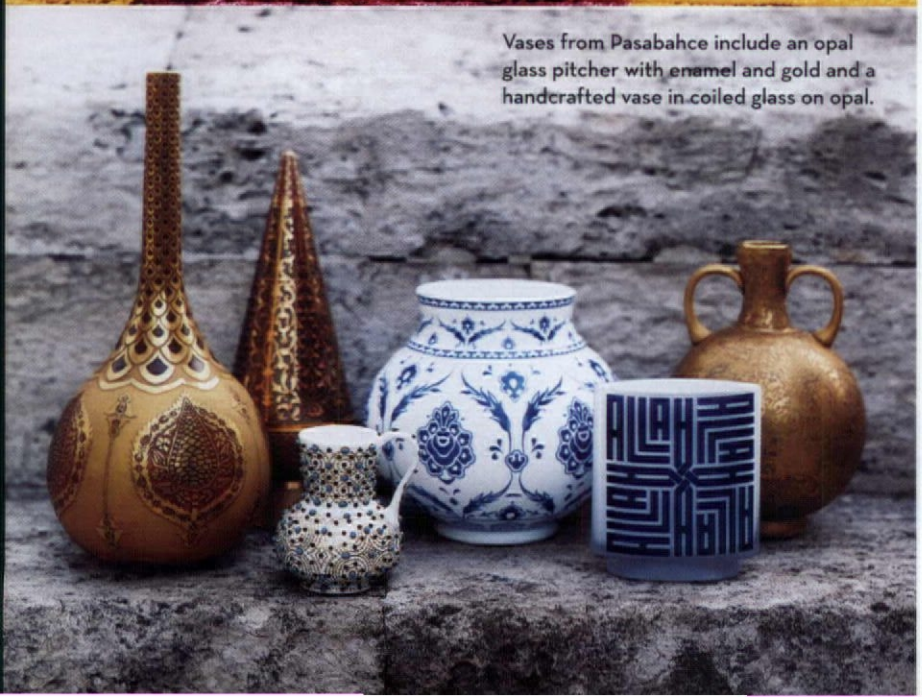
Seyhan Ozdemir and Sefer Caglar, with lighting and seating from their furniture line.



Pandeli restaurant, located in the Spice Bazaar.



Ottoman-inspired rings by Sevan Bicakci on a vintage silk velvet ikat from Sivasli Istanbul Yazmacisi in the Grand Bazaar.



Vases from Pasabahce include an opal glass pitcher with enamel and gold and a handcrafted vase in coiled glass on opal.

The House Café

To take the pulse of Istanbul's booming café culture, dine at one of this chic and casual chainlet's six locations. The House Café began with modest ambitions in 2002—just a coffee shop in a former residence in the bourgeois Nisantasi neighborhood. But then all the pretty young things flocked to it, and the enterprise took off. Enjoy a late lunch at the picturesque Ortakoy outpost after strolling the area's quaint cobblestone streets and plazas. The indoor/outdoor café has an expansive terrace with views of the Ciragan Palace, the Bosphorus bridge, and the lovely Mecidiye mosque. If the seasonally driven fare seems to suggest nouvelle London cuisine, it's for good reason: the head chef is an alum of Jamie Oliver and Gordon Ramsay. The stenciled concrete walls and angular furnishings are courtesy of design gurus Autoban. Yildiz Mahallesi, Salhane Sokak No. 1, Ortakoy. 90-212-227-26-99. thehousecafe.com.tr.

Sevan Bicakci

Inspired by Ottoman and Byzantine designs, Sevan Bicakci's theatrical baubles are like architectural miniatures. Fit for a sultan, the heavily wrought intaglio rings, elaborate cuffs, and glittering, kinetic earrings feature intricate engraving and gobstopper-sized precious gems like rock quartz and tourmaline. We were captivated by hand-carved wood eyeglass frames—very chic—and an enameled apple-shaped ring with a "bite" taken out of it and inlaid with pavé diamonds. Adding to the mystique is the jeweler's bare-bones, appointment-only showroom. Just outside the Grand Bazaar, it has the feel of a speakeasy: visitors are buzzed in and ushered up a flight of stairs into what appears to be a fluorescent-lit 1970s office space—until you're presented with tray after velvet-lined tray of outrageous finery. Gazi Sinan Pasa Sokak, Kutlu Han 14/3, Nuruosmaniye. 90-212-520-45-16. sevanbicakci.com.

Pasabahce

This venerable tabletop company capitalizes on a long history of glassmaking in the region, which was revitalized in the 1930s as part of Ataturk's efforts to beef up modern manufacturing. The brand is universally loved for its mix of affordable finds and limited-edition vases, glasses, and service pieces in a variety of styles. Check out Pasabahce's black glass vases traced with the gold strokes of Kufic script or watery blue turquoise glass embellished with old embroidery patterns. We were particularly taken with pieces that abstract and modernize ancient motifs, like a handcrafted vase in coiled glass on opal, featuring artist Emin Barin's stylized calligraphy. The upscale housewares shop is where all the Turkish brides do their wedding registries. Numerous locations, including Kanyon. pasabahcemagazalari.com.

Topkapi Palace

This palace is poised at the very tip of the Golden Horn, where Seraglio Point meets the Bosphorus. Built by Mehmet II between 1459 and 1465, the vast compound served as the Ottoman sultans' main residence for four centuries, until it was supplanted

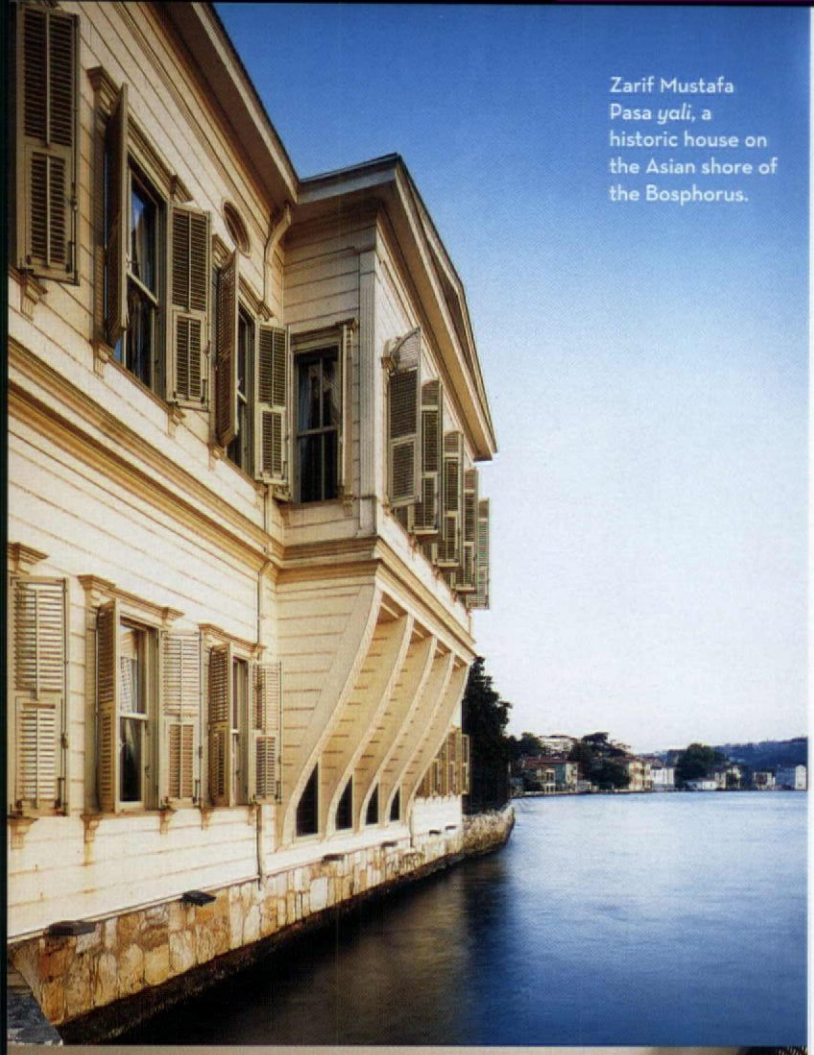


Stained-glass windows, Iznik tiles, and lavish calligraphy distinguish the paired pavilions in the harem of Topkapi Palace.



Furniture and interior designers Asli Tunca and husband Carl Vercauteren in the library of their Galatasaray atelier. In addition to modernized antique-inspired pieces, the couple offer home accessories and textiles of their own design.





Zarif Mustafa Pasa *yali*, a historic house on the Asian shore of the Bosphorus.



A deluxe garden suite at the Hotel Empress Zoe.

by the more modern Dolmabahce Palace. Sprinkled throughout the lush estate are ornamental fountains and grandiose pavilions, such as the divan where business meetings were once conducted and a labyrinthine harem that housed more than a thousand women. Spend a day exploring the prized collections of Ottoman textiles, Iznik tiles, Chinese ceramics, porcelain, and Imperial costumes. And while the sumptuous interiors may inspire you to dress accordingly, stash the stilettos—it's a ten-minute walk just to get from the front gate to the main entrance. Babihumayun Caddesi, Sultanahmet. 90-212-512-04-80.

Asli Tunca

Working from an urbane atelier-cum-shop in Galatasaray—Istanbul's answer to SoHo—Asli Tunca and Carl Vercauteren craft exquisite furniture and interiors with a heavy dose of old-world grace. Ranging from contemporary designs to modernized reproductions of antiques, their work merges divergent sensibilities: the northern austerity of Vercauteren's native Antwerp (where he worked for the famed landscape design firm Wirtz) coupled with the warmth and sensuality of Tunca's Turkish roots. While their atelier is stunning in its own right—enlivened with contemporary art, silk textiles, and even fashion accessories of their own design—it doesn't hurt that the proprietors bring a note of sex appeal, too: she could be mistaken for a Turkish Sophia Loren, and he has the dashing good looks of an avant-garde Belgian fashion designer. Nuru Ziya Sokak No. 34, Galatasaray. 90-212-251-70-57.

Zarif Mustafa Pasa *Yali*

A cruise or ferry across the Bosphorus is the best way to enjoy the historic *yalis* dotting its shores. These often fanciful timber-frame villas were built as summerhouses for governors and other members of the Ottoman elite; they're the Turkish version of the Venetian palazzo. The earliest remaining examples, dating from the 17th century, are distinguished by traditional *cumba* bay windows and wood-slat facades painted in Ottoman rose, a distinctive pinkish red hue. Other versions, such as the one owned by Demet Sabanci Cetindogan and her husband, Cengiz Cetindogan, reflect an increasing interest in European architecture. Sabanci Cetindogan, scion of one of the city's most prominent industrialists, has carefully restored the early-18th-century Ottoman mansion that is said to have been built on the ruins of an ancient Byzantine monastery.

Hotel Empress Zoe

Wandering into the Empress Zoe, you might think you've happened upon a private archaeological museum—which isn't too far from the truth. The intimate, 25-room hotel is carved out of a series of historic town houses and overlooks the ghostly ruins of a 15th-century Turkish hammam. The lobby is outfitted with ancient urns, crumbling antiquities, and remnants of the city's Byzantine walls, and each of the 25 rooms is kitted out in a unique assemblage of Ottoman and Asian textiles, antiques, and Islamic folk art. In warmer months, buffet breakfast is served in the resplendent stone courtyard. The hotel is also incredibly well situated, poised at the crossroads of Topkapi Palace, the Blue Mosque, and the Haghia Sophia. Its namesake was one of the only women to rule ancient Byzantium, the wife of emperor Constantine IX (one of her many husbands). Rooms from 75 to 225 euros. Akbiyik Caddesi, Adliye Sokak No. 10, Sultanahmet. 90-212-518-25-04. emzoe.com.

Cemile Bastimar Islak is an invaluable tour guide for all aspects of Istanbul. E-mail: cemilebastimarislak@yahoo.com.



A contemporary touch in a traditionally paneled room of the Zarif Mustafa Pasa *yali*.



Carpet dealer Sisko Osman in his courtyard booth at the Grand Bazaar.



Items by Arik Levy, Andrée Putman, and Karim Rashid for Gaia & Gino.

THE DESIGN-OBSESSED SHOPPER

Artist and designer Madeline Weinrib loves to scour Istanbul's under-the-radar kilim dealers, Ottoman textile collections, and sources for exotic handmade fashions. These finds often inspire the furnishings in her penthouse atelier at New York's ABC Carpet & Home.

Tesvikiye + Nisantasi

Gonul Paksoy is a Turkish icon. She collects antique Anatolian textiles and Ottoman embroidery and stitches them into clothes and housewares: shoes, slippers, handbags, pillows. She also carries a fabulous selection of cookbooks, as well as antique Ottoman towels that she hand-dyes. She has two stores in Tesvikiye, across the street from each other—one for clothes, one for accessories. Atiye Sokak No. 6A, Tesvikiye. 90-212-261-90-81.

Ark Butik For contemporary fashion inspired by old Turkish garments, I love Ark Butik. I've bought caftans and Ottoman-style pants there. The pieces are modern interpretations of ancient styles. Ihlamur Yolu, Nur Apt. No. 5, Tesvikiye. 90-212-225-94-56.

EV+ Yael Mesulam Manzakoglu studied at Parsons in New York before returning to Istanbul and launching EV+, a collection of beautiful linens. Her work is quite refined, including delicate linen nightgowns and terry cloth towels with embroidery based on ancient Iznik tiles. You will not find these anywhere else in the world. Ihlamur Yolu, Albayrak Apt. No. 9/3, Nisantasi. 90-212-232-17-58.

Beymen All the locals shop at Beymen, a luxury department store. The company recently opened a home store spin-off nearby, which carries all the best Turkish brands, like Gaia & Gino and Vakko. Abdi Ipekci Caddesi No. 23/1, Nisantasi. beymen.com.tr.

Grand Bazaar + Sultanahmet

Sofa Art & Antiques This store, just outside the Grand Bazaar, is usually the first one I visit. It is beautifully curated, with a mix of antiques and contemporary art and objects. Antiquing can be tough in Istanbul because of the good fakes on the market; at Sofa you are buying the real deal. Nuruosmaniye Caddesi No. 85, Cagaloglu. 90-212-520-28-50. kashifsofa.com.

Dervis In the Grand Bazaar, check out Dervis for luxe bath accessories like vintage copper hammam dishes and huge, plush towels. Grand Bazaar, Keseciler Caddesi No. 33-35, Eminonu. 90-212-514-45-25. dervis.com.

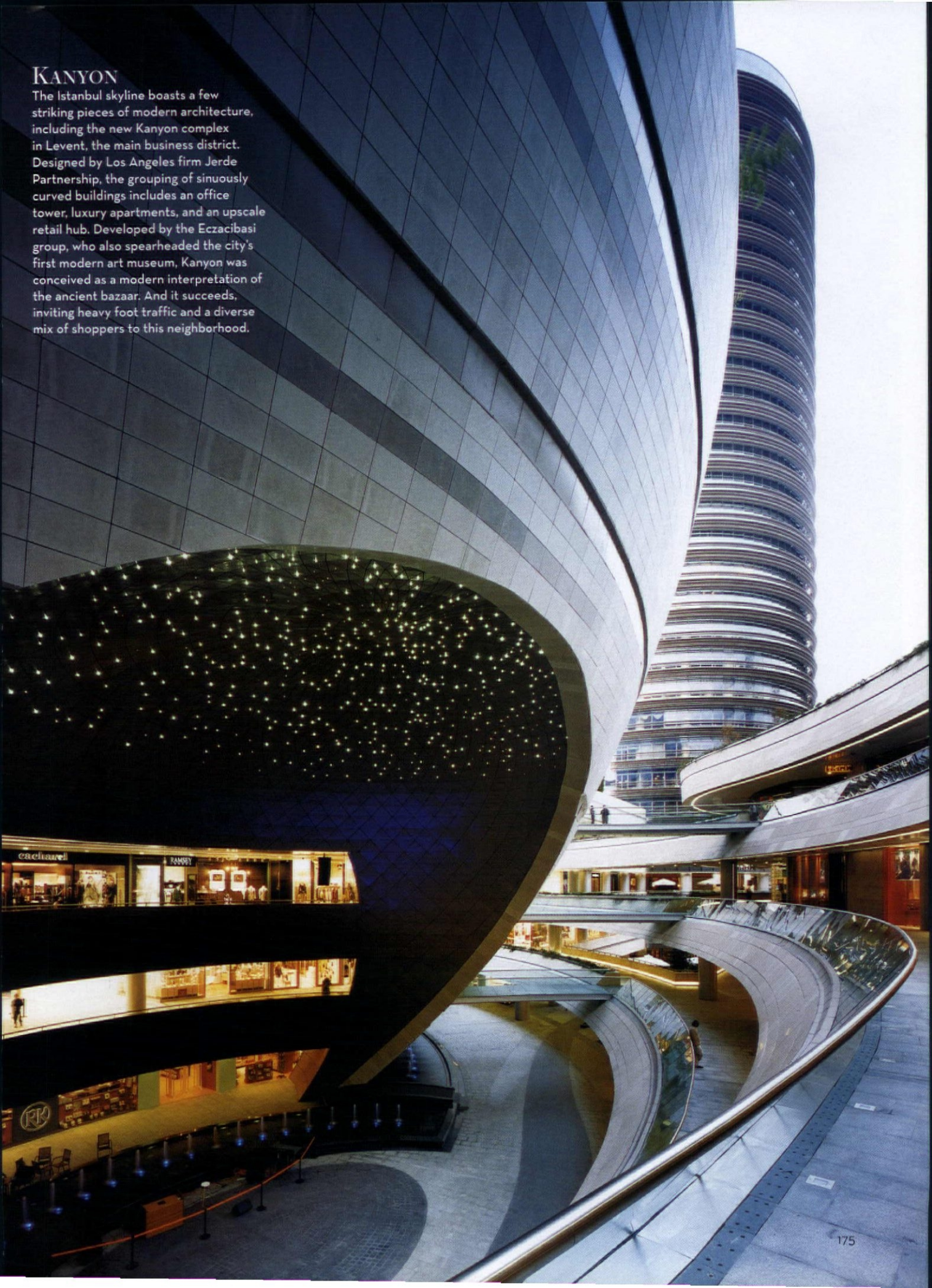
Iznik Classics I flip over Iznik Classics' ceramics in the Grand Bazaar. Colorful dishes are everywhere in Istanbul, but it's very, very hard to find ones like these that are lead-free and have such beautiful painting. The new designs are based on old patterns and are not inexpensive. Grand Bazaar, Ic Bedesten, Serif Aga Sokak No. 18/21. 90-212-520-25-68. iznikclassics.com.

Gerson Souvenir I like Gerson Souvenir, also in the Grand Bazaar, for antiques, miniatures, books, old icons, and carpets. Grand Bazaar, Cevahir Bedesten, Serif Aga Sokak No.115. 90-212-527-79-17.

Spice Bazaar Visit here for little gifts like rose water, dried figs, saffron, and organic Turkish apricots. I always bring back caviar from Istanbul. The trick is to use cold packs that chill perishables for 24 hours. Cami Medani Sokak, Eminonu.

Mehmet Cetinkaya Gallery This is the place to buy old suzanis in perfect condition—with prices to match. I have one that's so old and worn that only the edges are left; it looks like *(Cont. on page 185)*

houseandgarden.com Look online for more views of Istanbul.



Kanyon

The Istanbul skyline boasts a few striking pieces of modern architecture, including the new Kanyon complex in Levent, the main business district. Designed by Los Angeles firm Jerde Partnership, the grouping of sinuously curved buildings includes an office tower, luxury apartments, and an upscale retail hub. Developed by the Eczacibasi group, who also spearheaded the city's first modern art museum, Kanyon was conceived as a modern interpretation of the ancient bazaar. And it succeeds, inviting heavy foot traffic and a diverse mix of shoppers to this neighborhood.

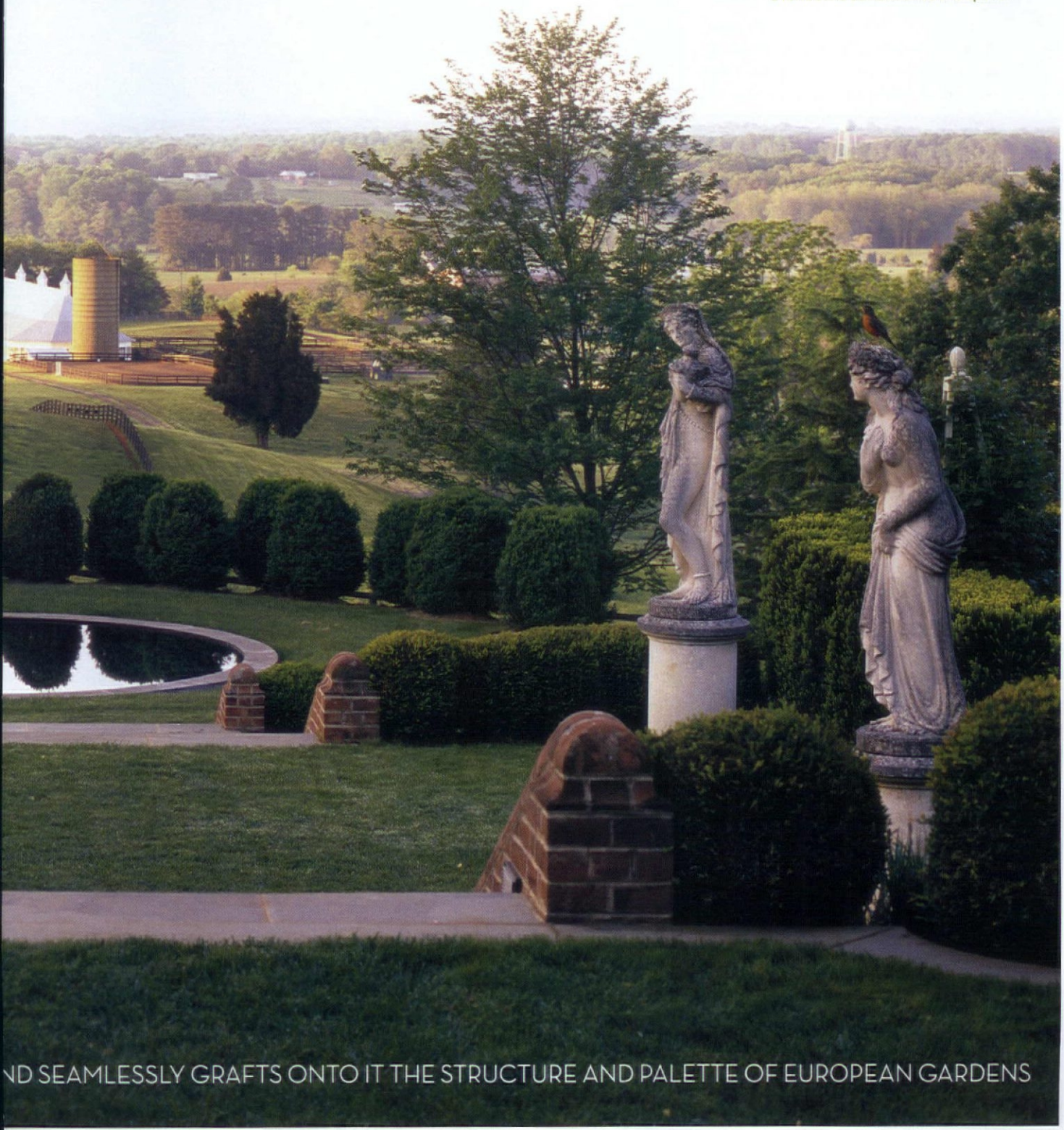


AMERICAN HISTORY

A VIRGINIA GARDEN MAINTAINS ITS NATIVE PAST, INCLUDING MAGNIFICENT BOXWO

PRODUCED BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY CHRISTOPHER BAKER WRITTEN BY JANE GARMEY

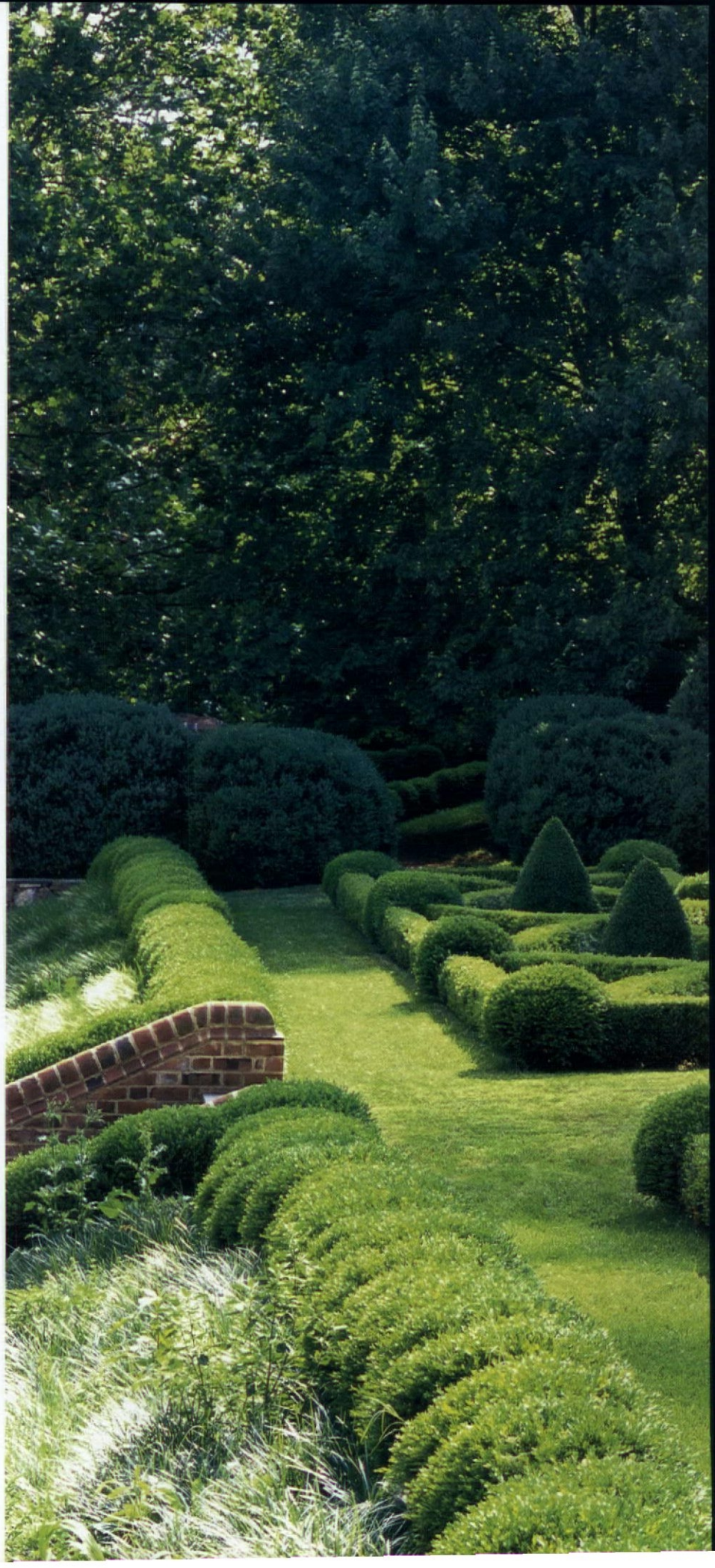
Landscape architect Charles J. Stick transformed a dilapidated Virginia garden into a series of verdant rooms off a central axis. From the rose garden—also called the "garden of the four seasons," after its Italian limestone statuary—terraces lead down to a sweeping view of the surrounding farmland. A large basin of water, bordered with American boxwood, gives a reflective dimension to the space.



ND SEAMLESSLY GRAFTS ONTO IT THE STRUCTURE AND PALETTE OF EUROPEAN GARDENS

When Charlie and Mary Lou Seilheimer took possession of their Virginia house, Mount Sharon, in 1995, the garden was negligible and curiously inappropriate for an elegant 1937 Georgian Revival brick house. It appeared as if there never had been much of a garden, since the original homeowner lived most of the year in Cleveland and planned to come to Mount Sharon only for the foxhunting season. But the property sits on 600 acres of glorious farmland and has many beautiful old trees and, more surprising, a prodigious amount of American boxwood planted near the house. This hedging, some of it more than 15 feet high, dates to 1900, when an earlier house occupied the site. The Seilheimers—he is much involved with land conservation, and she is a serious gardener—recognized that the challenge was how to save this horticultural treasure and create a garden in keeping with the period of their house.

The couple, who have a particular affection for Dumbarton Oaks and have frequently visited gardens in England, France, and Italy, envisioned a garden that would combine the formal elements of Italian structure with the tapestried color of the best English herbaceous borders. Their wish list included a fountain, a gazebo, a knot garden, and at least one pergola where the roses would look as good as those Mary Lou had seen in Provence. An



The boxwood parterre incorporates traditional annuals within a latticework of clipped *Buxus* 'Green Gem.' For the terrace's slopes, Stick chose *Liriope spicata* as an understated contrast to the formality of the garden. Lush pink and white roses peek over the top of a yew hedge where one of the rose garden's pavilions is also visible. The roof of the main house can be seen on the far right, just beyond the wall of old boxwood.





Ground Rules

"A good garden should consist of pathways and places," Stick often says, and both are evident in this linear plan, with distinctive garden spaces that are accessible by corridors off a main axis. Paths lead to views of the countryside, anchoring the entire green framework to the surrounding landscape.

Old Boxwood {1}

More than 70 years old, the boxwood is the garden's backbone. "It was like having a house with the suggestion of rooms—and one good hallway," says Stick, who fortified the main axis and filled adjoining rooms, including the hydrangea garden **{7}** and spring garden **{9}**, with flowers and water features.

Rose Garden {2}

Because the rose garden is particularly ornamental, Stick was careful not to let the pattern and color detract from the landscape. Formal elements, including the rose pergolas **{8}** and the parterres, are balanced by a lush green lawn terrace, which connects the garden to the fields beyond.

Rose Pavilions {3}

The pavilions were inspired by the elegant structures at Old Westbury Gardens in Long Island, New York, with their domed roofs and trellis-like frames.

Water {4}

Water is used as a source of discovery in the garden. "When you walk out of the house and up the tunnel of boxwood," Stick says, "the sound of water lures you down the corridors." It eventually leads to grand vistas beyond the large basins.

Hornbeams {5}

Stick uses pleached hornbeams, which are a staple of formal French gardens, to give vertical delineation to the *tapis vert*, framing the space within rich layers of foliage.

Ellipse Pavilion {6}

The focal point of the herbaceous border **{10}**, the ellipse garden's pavilion was originally built for the clients' previous property, as a reproduction of the wonderful historical pavilions at Gunston Hall Plantation in Virginia. Stick made sure that this showstopper was repositioned in a worthy location, at the apex of the garden, where it has dramatic views of the land below and the house behind.



From the rear of the main residence, the central axis, defined by old American boxwood, stretches the entire length of the garden. Stick brought in 12-foot-tall plants to fill in the holes and added newer English boxwood in the foreground to preserve the hall-like quality.



An aerial hedge of *Carpinus betulus* set within a boxwood hedge defines the *tapis vert*, this page. The entire lawn can be covered with a tent for outdoor entertaining. ▪ The rose garden includes at least 20 of the clients' favorite roses. Clematis and 'New Dawn' and 'Zéphirine Drouhin' roses, opposite page, flourish in the arbor, which was designed by Stick and built by Rick Wyatt of Gaston & Wyatt, Charlottesville, VA. The garden's well-proportioned plan also features a pair of pavilions, simple water features, and formal parterre beds.

experienced plantswoman ("It's in my blood or genes," she says), she informed her husband of 40 years that this would be "the last garden of this marriage." There was therefore all the more reason to find a landscape architect who could help them create a garden respectful of the historical integrity of the house and its agricultural topography. Charles J. Stick was an inspired choice: he lives in Virginia, is drawn to historical restorations, and shares the couple's love of European gardens.

He immediately responded to the mature boxwood hedging, two rectangles intersected by a brick path that formed the main axis at the back of the house. He was equally charmed by the path itself, and his plan integrates it and the hedging. Inspired by Villa Cetinale near Siena, Stick made a series of garden rooms on either side of the brick path, those closest to the house set within the original boxwood rectangles. Visitors approach each room from the path and glimpse the landscape stretching beyond.

The genius of Stick's design is that while structurally simple and respectful of the original hedging, it allows for many planting styles and offers an element of surprise, since the rooms are really not visible until you enter them. A flight of steps separates a garden of hydrangeas, azaleas, tree peonies, and camellias from a spring garden with tulips, daffodils, peonies, fritillaries, allium, and spirea that occupies one of the original rectangles. Farther on, the path opens onto a *tapis vert* garden bordered by rows of pleached hornbeams. A large double perennial border garden is next, and leads to the enclosed ellipse garden and pavilion.

Work began in 2000. The boxwood hedging was added to and replaced where needed; the path was straightened and extended to 450 feet. The choice of plants became a genuine collaboration between Mary Lou Seilheimer and Stick. "Unlike many of my clients, she is a great hands-on gardener," he says. The rose garden, known as the "garden of the four seasons" for its statuary, is the largest garden room, with two formal square parterre beds and two pergolas, lavishly planted with Mary Lou's favorite roses, which bloom in profusion.

"The design seems obvious now," Charlie Seilheimer says, "but it certainly didn't when we first saw the property. That is the mark of a good designer." What most pleases Stick is that while the garden reflects the restrained and gracious architecture of the house, its unmistakably European overtones add a delightful sophistication to the Piedmont countryside.

Jane Garmey lives in New York City and Connecticut. She is the author of The Writer in the Garden *(Algonquin) and* Great British Cooking: A Well-Kept Secret *(HarperCollins).*



Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY DAMARIS COLHOUN



THE SPECIALIST NOUVEAU FAUX

The Paris pied-à-terre decorated by London-based interior designer Alidad ("Fantastic Voyage," page 134) contains numerous examples of classic trompe l'oeil (translation: "fool the eye") painting. What looks for all the world like, say, delicate marquetry turns out to have been made with brushstrokes rather than bits of inlaid wood. At New York's Fresco Decorative Painting—a favorite source for intricate finishes for American designers—the artisans don't feel a strong need to pull off visual tricks. "Most people think of trompe l'oeil as an exact replica," says Fresco's director, Agnes Liptak. "Most of our finishes are gestural, more painterly than photorealistic. We look to nature for inspiration, but we aren't slaves to it."

REFERENCE WORK At the Fresco atelier, Adam Seirup, a finish developer, pulls out a large sample chip from the firm's archives to illustrate Liptak's point. The finish—a pale green, creamy wash flecked with brown dashes—was inspired by birch bark, though that is not what immediately comes to mind. Designers will give Liptak a piece such as a swatch of crocodile skin to use as a reference point for a finish, or they might explain what they want by offering a poetic description of a cloudy sky. The artisans at Fresco—whose clients include such top retailers as Cartier, Chanel, Giorgio Armani, and Bergdorf Goodman—then experiment with different materials, colors, and textures (and endure many client meetings) until they have perfected the finish. "These days, designers want something that reminds them of a natural material, such as stone, but isn't a duplicate of it," Seirup says. "They want something that has its own integrity." No fooling. Fresco Decorative Painting Inc. To the trade. 212-966-0676. artsparx.com/fresco.htm.

^ Agnes Liptak, of Fresco Decorative Painting, with samples of the firm's finishes.

MIXED MOLDINGS

BLENDED DETAILS "Eclectic" is the word of the moment in decoration. The Toronto-based architectural wood carving company Art for Everyday is bringing that mix-and-match sensibility to interior architecture. The firm's new Modern Classic Collection comprises 100 modular architectural details—including moldings, capitals, panels, columns, corbels, and mantels—that designers can use to build a custom ornamental pattern that might, say, pair a Louis XV–style fireplace surround with Robert Adam–esque dentil moldings.

MAN AND MACHINE A prototype detail is hand-carved, reproduced by machine, then chiseled and sanded by hand for a final touch. The collection features stock patterns and woods, but custom designs and exotic woods are also available. For Soroush Mahmoodi, Art for Everyday's applications specialist, the challenge is bridging "technology with the artist's touch."

ELEMENTS OF STYLE The collection, which is sold unstained to the trade, is a tight mix of archetypal "shapes, textures, and figures found in Western architecture," from neoclassical and Egyptian Revival motifs to Rococo and modernist ones, Mahmoodi says. "We offer elemental designs from different periods. The fun part is combining them to create something new and unexpected." Art for Everyday Inc. afe-inc.com.



RAJA ROMANCE

(Cont. from page 152) traditional turban ornaments; rounded cabochon gems and engraved stones became omnipresent; and dazzling color combinations were the norm. The high point of this fad were pieces in which rubies, sapphires, and emeralds were carved to look like berries (and other fruits) and flowers. The style, known as Tutti Frutti, was most famously employed for a 1936 Hindu necklace for the trendsetting fashion plate Daisy Fellowes. Other fans included Doris Duke, Merle Oberon, and the Duchess of Windsor.

Tutti Frutti touches are a keynote of the new Inde Mystérieuse collection. "We absolutely had to have a nodding wink to Daisy Fellowes," Karachi says. The line includes a Tutti Frutti necklace, brooch, earrings, and bracelet. These are, Karachi says, the most fun pieces to create: "We lay out the gems and play with them like children."

Other elements in traditional Indian jewelry abound in the new collection, which contains pieces with names such as A Diamond Cobra Coils Up the Arm, A Sari of Stones Unfurls, and A Bengal Tiger. There are earrings that echo the mango motifs found on paisley shawls from Kashmir, as well as irregular, hexagonal emeralds similar to those used by Cartier in the 1930s, when they were called "barbaric" stones. Several new creations incorporate vintage engraved stones that originally belonged to a maharaja. Modernity comes mainly in the form of unexpected color. Karachi was also keen to work with gems not normally associated with Indian jewelry, such as the brown diamond. Another artful stroke was to create jewelry that reflects the teeming reality of Indian life. These pieces comprise many small, articulated elements that move, so that the jewelry seems, Karachi says, "full of life."

The designer proudly says that Cartier's production standards have slipped not a bit since the days when the house was the jeweler of choice for the princes of India. "Today we're making pieces of the same quality as at that time," Karachi says. "The new collection could definitely be worn by a maharani." No doubt even the Maharaja of Patiala would be impressed.

Ian Phillips is a Paris-based writer.

ISTANBUL

(Cont. from page 174) an abstract color-field painting. Kucukayasofya Caddesi, Tavukhane Sokak No. 7, Sultanahmet. 90-212-517-68-08. cetinkayagallery.com.

KARAVANART For primitive carpets with a modern look, my pick is Karavanart. Binbirdirek Mahallesi, Ucler Sokak No. 9/1, Sultanahmet.

DOKTOR ANTIK If you love old Ottoman textiles, you have to visit the Topkapi Palace. It has the most amazing collection. If that whets your appetite, go to Doktor Antik to buy very beautiful, very old—and very expensive—Ottoman textiles, suzanis, and caftans. Grand Bazaar, Cevahir Bedesten, Serif Aga Sokak No. 9–10–11–12, Beyazit. 90-212-522-75-49. doktorantik.com.

ORGE TULGA Her necklaces and brooches are a beautiful mix of ancient and modern inspirations. Some of her work is also for sale at Sofa Art & Antiques. Nuruosmaniye Caddesi, Alibaba Turbesi Sokak, Feyzullah Han No. 21/22, Cemberlitas. 90-212-519-51-75. orgetulga.com.

BEYOGLU + CUKURCUMA

MAVI Istanbul is also a great place to get jeans that are quintessentially Turkish. Hometown brand Mavi, known for its stretchy, sexy denim, is now an international phenomenon, but the Istanbul flagship store is not to be missed. Mavi Beyoglu, Istiklal Caddesi No. 195. mavi.com.

360 ISTANBUL I love to listen to local music during my travels. In Istanbul, I'll drop by 360, a nightclub high in the hills of Beyoglu. Just nearby is a great music store, Sel Kasetcilik, which sells everything from new Turkish pop to old Ottoman music. They'll even play it for you before you buy it. 360 Istanbul, Istiklal Caddesi, Misir Apt. K:8 No. 311, Beyoglu. 90-212-251-1042. 360istanbul.com.

DODO ANTIQUES Cukurcuma is a beautiful neighborhood for walking. It's also filled with great shops. I especially love Dodo Antiques, where you can still find a bargain, and Samdan Antiques, as well as Serif Ozkilic for pillows and slightly kitschy portraits of sultans. The only catch with a lot of the smaller antiques shops in Istanbul is that you should bring your purchases home with you or have your hotel arrange shipping. With some of the small shops, you could pay for shipping and never receive your piece. Dodo Antiques, Cukurcuma Faik Pasa Yokusu No. 12/A, Beyoglu. 90-212-292-84-49.

SUZANNE SIMON Nearby, fashion designer Suzanne Simon, an expat New Yorker, makes beautiful dresses, blouses, and caftans in the lightest cotton, inspired by old fabric motifs. She has an atelier that is open by appointment. Dr. Omer Besim Pasa Caddesi No. 10, Anadolu Hisari. 90-216-460-0362. suzannesimon.net. □



Love | Learn | Locate

HOUSE & GARDEN'S SHOPPING GUIDE

WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue.

DESIGN HAPPENING

38 Sculpture: *Tosco* (2006), by Forrest Myers. **Vase:** Grand Salt Crystal, $6,500, Michele Oka Doner for Steuben. steuben.com. **42 Armchair:** available at Christina Grajales Inc., NYC. 212-219-9941. **Art:** *Brand New Shit* (2002), by Quisqueya Henriquez, courtesy of the Bronx Museum of the Arts.

DOMESTIC BLISS

47 AT HOME WITH . . . HARRY SLATKIN, NYC. 212-759-3600. slatkin.com. **48 Bed:** Louisa, $749 for king-sized, Ballard Designs. ballarddesigns.com. **60 VANITY Perfume:** Annick Goutal's limited-edition Eau d'Hadrien butterfly bottle, $250, Saks Fifth Avenue. saksfifthavenue.com. **Pitcher:** Luciano A406.0, $279, Match, Jersey City, NJ. 201-792-9444. match1995.com. **Charger:** scallop-rimmed A423.0, $174, Match. **Throw:** wool challis with rex trim, $1,195, Adrienne Landau, at Saks Fifth Avenue, NYC. 212-940-4960. **Shawl:** embroidered silk and cotton, $400, Ruzzetti & Gow, NYC. 212-327-4281. **Goblet:** 18th-century lobed goblet in hand-hammered gilt silver, from Nuremberg, Germany, $12,500, at De Vera, NYC.

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47 AT HOME WITH A hand-painted wastebasket for Harry Slatkin's seaside home. Tole Drum, $450, by Golfar & Hughes for William-Wayne & Co., NYC. 800-318-3435.

212-625-0838. **Amber:** $360, Ruzzetti & Gow, NYC. 212-327-4281. **Shell:** Nautilus Frascati, $600, Ruzzetti & Gow, NYC. **Finial:** Feather, $40, Ruzzetti & Gow. **Bracelet:** snake cuff with Swarovski crystals, $3,190, Iradj Moini, NYC. 212-925-5666. **Brooches:** beetle in agate, $650; beetle in labradorite, $585, Iradj Moini, NYC. **Tumbler:** Pearl tumbler, $130, Waterworks. 800-899-6757. **Brush:** blush brush, $40, Yves Saint Laurent, at Nordstrom. 888-282-6060. **Polish:** long-lasting nail lacquer No. 26 in Orange Crush, $18, Yves Saint Laurent, at Nordstrom. **Brush:** Chanel powder brush, $49. chanel.com. **Brush:** small domed eye makeup brush No. 12, $27, Nars. narscosmetics.com. **Brushes:** powder brush, $55, and eye shadow brush, $25, Bobbi Brown. bobbibrown.com. **62 Carafe:** Isabella carafe in green, $120, Juliska. juliska.com. **Watch:** Cable Candy watch with blue topaz and diamonds, $2,950, at David Yurman New York and Beverly Hills. davidyurman.com. **Vase:** Blue Danube, $130, Portmeirion. 888-778-1471. **Shell:** gold Spondillus organic bowl, $270, SurEvolution. vivre.com. **Dish:** Pearl soap dish, $150, Waterworks. 800-899-6757. **Brush:** eyeliner brush, $20, Bobbi Brown. **Frame:** French period, $38,000, Eli Wilner & Company, NYC. 212-744-6521. **Bracelet:** snake, $225, Kenneth Jay Lane. 877-953-5264. **Compacts:** (from top) Yves Saint Laurent Palette Esprit Couture No. 2, $57, at Nordstrom. 888-282-6060. Guerlain Parure compact foundation with crystal pearls, $58, Guerlain, at Saks Fifth Avenue and Neiman Marcus. saks.com. neimanmarcus.com. **Makeup:** Blue Peep Fluidline in Flat Deep Blued Teal, $15, MAC Cosmetics. 800-387-6707. **Orange:** Clarendon Open Orange CLR16, $425, Katherine Houston Porcelain, Boston. 888-893-5547. **Lemon:** Arling Single Lemon with Leaves, $475, Katherine Houston Porcelain. **Gloss:** lip lacquer in Capucine, $23, Nars. narscosmetics.com. **Place mat:** Small Moon mat, $294, Ochre, NYC. 212-414-4332. **Bottle:** Rose Water, $50, Santa Maria Novella, at Lafco New York. lafcony.com. **66 Table:** Barley Twist Hunt, $570, Pierre Deux. pierredeux.com. **Bangles:** Onyx Leoparado Collection bangle, $9,870. Fantasia cuff, $72,000. White Leoparado Collection bangle, $13,200. Roberto Coin. robertocoin.com. **Bowl:** Soul small bowl, $45, Armani/Casa. armanicasa.com. **Necklace:** 1940s antique gold-tone snake chain tassel necklace, $445, Seedhouse. seed@seedinc.net. **Carafe:** Gabriella small carafe, $142, Juliska. juliska.com. **70 TRADE SECRETS Designers:** Michael Smith, Santa Monica, CA. 310-315-3018. Hélène Aumont, Europa Design, Santa Ynez, CA. 805-884-0440. Ed Ku, Coffinier Ku, NYC. 212-715-9699. Charlotte Barnes Interior Design & Decoration, Greenwich CT. 203-622-6953. Jamie Drake, Drake Design Associates, NYC. 212-754-3099. John Christensen, partner at the Charlotte Moss Townhouse Shop, NYC. 212-308-7088. Alessandra Branca, Atelier Branca, Chicago. 312-787-6123. Diana Kellogg Architects, NYC. 212-431-1710. Joe Nye Inc., West Hollywood, CA. 310-550-7557. Thomas Jayne Studio, NYC. 212-838-9080. Robert Couturier & Assoc., NYC. 212-463-7177. Katie Ridder Interiors, NYC. 212-779-9080. Steven Gambrel, S. R. Gambrel, Inc., NYC. 212-925-3380. Eric Hughes Interiors, NYC. 212-352-1615. Emma Jane Pilkington Fine Interiors, NYC. 212-644-0248. Scott Salvator, Inc., NYC. 212-861-5355. Christopher Maya, Inc., NYC. 212-772-2480. Martin Horner, Soucie Horner, Chicago. ▷

SHOPPING THE TRADE

The following design centers have decorating services that can be accessed by the public:

BOSTON DESIGN CENTER Designers on call; open to the public. 617-338-5062.

CHICAGO'S MERCHANDISE MART Only the kitchen and bath showrooms are open to the public. 800-677-6278.

DECORATIVE CENTER HOUSTON Referral service. 713-961-1271.

DESIGN CENTER OF THE AMERICAS, DANIA BEACH, FL Referral service; by appointment only. 954-921-7575.

NEW YORK DESIGN CENTER Referral service; by appointment only. 212-726-9708.

NEW YORK'S D&D BUILDING Referral service; open to the public. 212-759-6894.

PACIFIC DESIGN CENTER, LOS ANGELES Referral service; open to the public. 310-360-6418.

SAN FRANCISCO DESIGN CENTER Referral service; open to the public. 415-490-5888.

SEATTLE DESIGN CENTER Referral service; open to the public. seattledesigncenter.com.

WASHINGTON DESIGN CENTER Referral service; open to the public. 202-646-6100.

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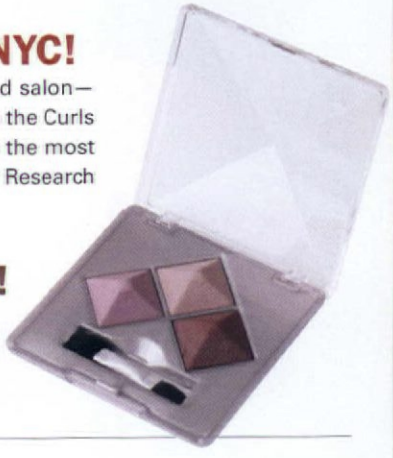




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A major medical breakthrough...

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STOP: Read this before you order!

When ordering any weight-loss formulation, know who you are dealing with. Dynakor Pharmacal® is a solid, established retail firm you can count on. We are members of the Salt Lake City Chamber of Commerce and the prestigious Direct Marketing Association. When you dial 1-800-910-1429 (toll free), you will reach our own Customer Service Center, not some hired order-taking service. When you call for product information, you will speak to our trained customer service representatives who are eager to help you and are familiar with our fine family of products. (By the way, our customer service representatives work at our order processing center, corporate offices and central retail outlet... not some rented mailing address.) We keep all your personal information strictly confidential, unlike many companies who sell "your" name and address to strangers for profit (they call it "their" mailing list). We don't. We respect your privacy and appreciate your business. Remember, any guarantee (including those tempting double- and triple-your-money-back promises) is only as good as the company behind it. Dynakor Pharmacal delivers exactly what we promise, and we stand 100% behind our guarantee. We won't let you down. (P.S. The next time you're in Salt Lake City, stop by our offices and see what products are being planned for the future.)



Note: While the published clinical trial using the active Akavar-20/50 compound resulted in significant weight loss WITHOUT diet and exercise, adding a sensible diet and exercise program to your weight-loss regimen should only enhance Akävar-20/50's incredible weight-loss power. These statements have not been evaluated by the Food and Drug Administration. This product is not intended to diagnose, treat, cure, or prevent any disease. All trademarks are the property of their respective owners. ©2007 All Rights Reserved

BR11153

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4 FACTS ABOUT AKÄVAR™-20/50

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House & Garden's Shopping Guide

312-755-0202. Amy Lau Design, Inc. NYC. 212-645-6168. Michael Simon Interiors, Inc., NYC. 212-307-7670. Joe Lucas Studio, Inc., West Hollywood, CA. 310-858-6884. Sara Bengur Interiors, NYC. 212-226-8796.

76 At the Table Table: bleached beech trestle table, Amy Perlin Antiques, NYC. 212-593-5756.

82 Uncorked Bar: Le Bar du Plaza Athénée, Paris. plaza-athenee-paris.com.

84 At the Bar Juicer: try the Ikon Multispeed Juice Fountain, $200, Breville. brevilleusa.com. **Syrup:** elderflower syrup, Myers of Keswick, NYC. 212-691-4194. **Schnapps:** DeKuyper Sour Apple Pucker, available at Crush Wine & Spirits. 877-980-9463.

IN THE GARDEN

115 Asters Nurseries: Bluestone Perennials. bluestoneperennials.com. Canyon Creek Nursery. canyoncreeknursery.com. Forest Farm. forestfarm.com.

118 Field Trip Artist: Hiroshi Senju. hiroshisenju.com.

FRONTIS

125 Sideboard: R. E. Steele Antiques, East Hampton, NY. 631-324-7812.

DYNAMIC DUALITY

126 Haynes-Roberts, Inc., NYC. 212-989-1901. haynesroberts.com. **Paint specialist:** Mark Uriu, Inc., Brooklyn, NY. 718-858-2977. **Venetian plaster:** Lillian Heard Studio, Brooklyn, NY. 718-230-8693. **Contractor:** Uberto Construction, NYC. 212-874-4100. **Floor:** Bateige gray honed limestone slab cut to custom size, Studium, NYC. 212-486-1811. studiumnyc.com. **Chair:** 18th-century, Monluc Antiquaires, Paris. 011-33-1-42-96-18-19. **Console table:** ca. 1950, Galerie Jean-Louis Danant, Paris. 011-33-1-42-89-40-15.

128 Capsule: Hervé Van der Straeten, Ralph Pucci International. ralphpucci.net. **Tables:** C. J. Peters, NYC. 212-752-1198. **Pillows:** in Rogers & Goffigon's Putti in Goat 93402-07 and in Holly Hunt's Velvet in Amber 1601/18. **Sculpture:** *Flower (Tulip),* 2005, by Donald Baechler.

130 Armchairs: in Rogers & Goffigon's Peloton in Breakaway 92518-01. **Chandelier:** French, ca. 1960s, John Salibello Antiques, NYC. 212-838-5767. **131 Wool:** Wyeth, NYC. 212-243-3661.

132 Mantelpiece: 18th-century, A&R Asta Ltd., NYC. 212-750-3364. **Surround:** fabricated by Studium, NYC. 212-486-1811. **133 Ewer:** Mondo Cane, NYC. 212-219-9244. **Bowl:** Magen H Gallery, NYC. 212-777-8670. **Chandelier:** Bernd Goeckler Antiques, NYC. 212-777-8209.

FANTASTIC VOYAGE

134 Alidad, London. 011-44-20-7384-0121. alidad.com. **Antiques:** Sylvain Lévy-Alban, Paris. 011-33-1-42-61-25-42. **138 Porcelain:** Meissen. meissenusa.com.

FAMILY ALBUM

142 Armani/Casa armanicasa.com. **Designer:** Caleb Negron. negron@librero.it. **Architect:** Micaela Ceriani, A & F Architectura e Futuro. micaela.ceriani@archef.it. **144 Floor lamp:** Carlo Scarpa, $11,840, Space Lighting. jlr@spacelighting.com. **Lamp:** Fun 2 table lamp in shell, $700, Design Within Reach. dwr.com. **Sconce:** Oty Box 63, $452. lightingforum.com. **Chair:** other colors available, ch07 by Hans Wegner, $2,010, Hive. hivemodern.com. **Sectional:** FlexForm. flexformusa.com. **Throw:** Nuvola alpaca throw, $800, Armani/Casa. **Table:** Oreste table, $1,080, Armani/Casa. **146 Stools:** Cherner, $549, cherner chair.com. **Workspace:** Valcucine. valcucinena.com. **Rug:** G.T. Design, at Suite New York. suiteny.com. **147 Table and chairs:** Romeo Sozzi. promemoria.com. **Vases:** Timbuktu, Armani/Casa. **148 Sink:** Boffi. boffi.com. **Basin:** Flaminia. ceramicaflaminia.it. **Walls:** Mimosa International. mimosainternational.com. **149 Table lamp:** Verner Panton. scandinaviandesigncenter.com. **Table:** Cappellini. cappellini.it.

RAJA ROMANCE

150 Cartier 800-227-8437. cartier.com. **152 Fabric:** embroidery JF-2647/E on blue silk damask, Jean-François Lesage SA, Paris. 011-33-1-44-50-01-01. **154 Fabric:** Embroidery JF 02 SPL 60 on dark gray cotton velvet, Jean-François Lesage SA. **155 Fabric:** embroidery RM 35 Frivolités on blue silk taffeta, Jean-François Lesage SA.

THE LIGHT HOUSE

156 Zem Joaquin, San Francisco. ecofabulous.com. **Organizations:** globalgreen.org. healthychild.org. **Interior design:** Aaron Mutschler, San Francisco. 415-497-8359. **Sofa:** Ironies, Berkeley, CA. 510-644-2100. ironies.com. **Table:** Past Perfect, San Francisco. 415-929-7651. **158 Console:** 1stdibs.com. **Sculpture:** Adam P. Gale, San Francisco. 415-846-9247. adampgale.com. **159 Chairs:** Pegaso Gallery International, L.A. 310-659-8159. **Table:** Eboniste. eboniste.com. **Mirror:** Todd Merrill Antiques, NYC. 212-673-0531. **160 Sofa:** Trout Farm, Berkeley, CA. 510-843-3565. **Cork:** Cork Concepts, through Renewable Sources. 866-690-2433. corkconcepts.com. **Radiant heat:** Warmboard. warmboard.com. **Paint:** AFM Safecoat. afmsafecoat.com. **Hardware:** Liz's Antique Hardware, L.A. 323-939-4403. **Rug:** Twentieth, L.A. 323-904-1200. **Coffee table:** Benjamin Storck Ltd., San Francisco, 415-863-1777. **Art:** Sloan Miyasato, San Francisco. 415-431-1465. **Art:** photo lithographs by Corey Kaplan. coreykaplan.com. **Sphere:** Stoneyard at Sloan Miyasato, San Francisco. **Window coverings:** Smith + Noble. smithandnoble.com. **161 Bench:** Emmerson Troop, L.A. 323-653-9763. **Bed:** Pottery Barn Kids. 800-993-4923. **Photo:** Grant Ernhart, at Sarlo Wick, San Francisco. 415-863-2002. granternhart.com. **Chairs:** Blackman Cruz, L.A. 310-657-9228. **Car:** Toyota, toyota.com. **Sink:** Kallista. kallista.com. **Art:** Sloan Miyasato, San Francisco. 415-431-1465.

AMERICAN HISTORY

176 Charles J. Stick Charlottesville, Virginia. 434-296-1628. **Earthwork:** D. E. Hawthorne, Inc., Rockville, VA. 804-749-3834. **Masonry:** Kendall Smith, Rogers Masonry Inc., Orange, VA. 540-672-4770. **Millwork:** Richard Wyatt, Gaston & Wyatt, Inc., Charlottesville, VA. 434-293-7357.

CORRECTION

September 2007, cover: styled by Jeffrey W. Miller. **Vase:** by Jacques and Dani Ruelland from Alan Moss, NYC. 212-473-1310.

■ The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners. —PRODUCED BY CHLOE LIESKE

To the Trade: In This Issue

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clarencehouse.com

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Holly Hunt
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John Rosselli & Associates
212-593-2060

Pierre Frey
212-421-0534

Pollack
212-421-8755

Robert Allen
800-333-3777

Rogers & Goffigon
212-888-3242

Stark Fabric
212-355-7186

Zimmer + Rohde
212-758-5357

FURNITURE

Beauvais Carpets
212-688-2265

Blanche P. Field
617-423-0715

Decorative Crafts
800-431-4455

Julia Gray Ltd.
212-223-4454

Phillip Jeffries
800-576-5455

Profiles
212-689-6903

Stark Carpet
212-752-9000

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The Testy Tastemaker



OUT OF HIS DEPTH

AS LITHE AS A PANTHER IN THE WORLD OF HIGH-END DESIGN, THE TASTEMAKER FINDS HIMSELF BUFFALOED BY BARGAIN RETAILERS

BY MAYER RUS

I USED TO THINK of myself as a champion, gold-medal shopper. Then my recent move from New York to Los Angeles revealed the actual limits of my skill set. I could teach a master class in shopping for useless, high-dollar *objets de vertu*—who doesn't need a Victorian inkwell fashioned from burl wood and an emu's claw?—but when it comes to outfitting a new home efficiently and economically, I'm a kindergarten dunce. Big box retailers? Online shopping? Cheap and cheerful decorating? It's all so new and strange. Whenever I step out into the real world, I feel like former president George H. W. Bush, lost in a fog of awe and amazement as he witnessed, for the first time, the miracle of modern bar code price-scanning technology at a supermarket checkout counter.

I won't bore you with an account of my Testy-come-lately epiphanies at Target. We've all read that article before. I'll just say that I was truly astounded by the bargain bonanza. For the same money I used to spend on a Comme des Garçons shirt, I walked away from Target with sheets and pillows, cooking utensils, side tables, a television cart, candles and hurricanes, chips and dip, and a brand-new wardrobe of cargo pants, T-shirts, socks, and unmentionables (a.k.a. foundation garments). I admit that everything I bought wasn't successful. The sheets, for example, were more cute than comfortable, but I suppose that's what I get for buying merchandise earmarked for college girls. The label said "Jersey Queen." I couldn't resist.

Speaking of apparel, I was overjoyed to discover a retailer that finally understands the regal physiognomy of the big-boned Tastemaker. After years of humiliating myself at stores like Paul Smith—"I'm sorry, sir, XXL is the largest size we stock"—you can imagine my relief in discovering that there's an emporium where I'm actually a medium. God bless Target for that. Of course, the best thing about Target is the company's wisdom in choosing the venerable English bull terrier as its mascot. With images of the Target dog hanging throughout the store, my late companion Louise felt more present in my life than ever. I can't think of a more rewarding shopping experience.

As for shopping online, the jury is still out. Although I like having the ability to shop at four A.M., I find it very hard to commit to a purchase without the touchy-feely immediacy of an in-store buy. Nevertheless, the awful specter of George the Elder, dazed and confused at the checkout line, scared me into pushing the purchase button. My first online acquisition was a set of camouflage bedding from Pottery Barn Teen. True, I was a tad embarrassed to find myself once again shopping in the children's department, but at least this time the merchandise I coveted was gender neutral.

My second online purchase was a BeeBoard desk from Design Within Reach. My forte has always been out-of-reach design (lest we forget the emu claw), but DWR won me over with a smart, chic offering by Dutch designer Piet Boon, a pony *House & Garden* backed before he gained notoriety here in the States. The desk has a Frank Gehry "Easy Edges" cardboard furniture vibe, spiced up with a dash of Louise Nevelson. I was surprised and delighted to find it in DWR's remainders bin on sale for a mere $400. Sadly, I took one step too far into the land of avant-garde contemporary design from the Netherlands. Unlike many Angelenos, I drive with my windows down, so perhaps I was high on carbon monoxide when I invested in a new line of funky outdoor furnishings by Marcel Wanders for Puma. The collection has tons of style—I was especially intrigued by the counterintuitive black-and-white color scheme for poolside lounging—but it gets low marks for substance. I first sensed something unkosher when the instructions for inflating what looked like a pool float informed me that the product "is not intended for use in the water." I was further confounded by the scale of the tent. Unless you happen to be a member of the Lollipop Guild, you can't stand up straight in it. The functional problems merely underscored the essential wrongness—too arch, too hip, too contrary. The collection is exiled to my garage, at least until I plan my next Weimar-themed pool party.

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